The West Demands Better Attention from Eastern Managers

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THE NEW YORK

DRAMATIC MIRROR

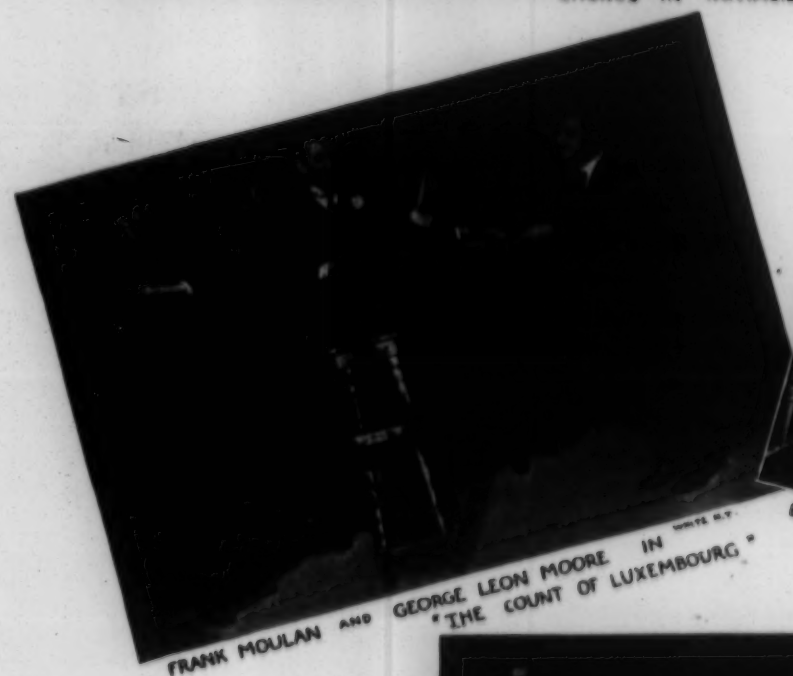


MARTHA HEDMAN

Playhouses of Paris Seen by American Eyes



CHORUS IN "TANTALIZING TOMMY"



FRANK MOULAN AND GEORGE LEON MOORE IN "THE COUNT OF LUXEMBOURG"



EVA DENNISON JOHN MASON CLINTON PRESTON AND FRANK MOLLINS IN "THE ATTACK"



KENNETH HILL ORME CALDARA WILLIAM B. MACK AND JANE COWL IN "WITHIN THE LAW"



BILLIE BURKE AND WILLIAM RAYMOND IN "THE MIND - THE - PAINT GIRL"

SNAP-SHOTS FROM THE CURRENT PLAYS

THE NEW YORK
DRAMATIC MIRROR
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WHAT THE AMERICAN DRAMA LACKS

FROM THE VIEWPOINT OF HEDWIG REICHER, WHO UNDERSTANDS EUROPEAN DRAMA AS WELL

THE critics we have always with us. There are those who spill complimentary adjectives over every production by certain managers, and there are those who nag so incessantly they can have no more hope for the drama than for themselves. If a person attempts to read the endless columns of these two classes, he may acquire a certain amount of information, but he will be no wiser in the end. He is forced to conclude that only a few may be trusted for their knowledge of the good and evil in American drama.

All this may sound beside the point in an interview with an actress, but it is what flashed through the interviewer's mind when he discovered some one with definite opinions on the subject. She looked at the American drama from a fresh viewpoint, but with the understanding of one who has played in various forms of both European and American plays. Hedwig Reicher, for it was she who voiced the opinions, declared in a chat a few days ago that the American dramatist lacked sincerity. Then she explained:

"The great trouble in this country is that the men who write for the stage write with the managers and audiences in their minds all the time. It is all right to consider those people after the play is written, and perhaps to mould the product for them, but to think of them during the process of writing is fatal. A man should write what is in him, what must come out, and live with his characters as real people. When he stops to twist those people around and make them do things as he thinks will please the public, then he is no longer writing drama that is worth while. He is turning out plays that live for the moment, but die the next, as they should.

"I admit that the kind of life Americans live is not likely to help writers to develop as great thinkers. I really don't see how they write at all with the rush of life in the cities. Drama is such a peculiar form of writing that a man ought to have the ability to see his characters as real people, and he cannot do that unless he has a certain amount of quiet."

It appeared worth while to mention a definite example of the American drama which has been praised for its "punch," an abused word meaning in this case an exposure of real evils. The play alluded to was The Easiest Way. Miss Reicher said that she had seen it, also that she had seen something in it to like. "There was a strength to the play and a certain amount of sincerity that a person had to admire, but I really think The Easiest Way has been very much over-rated."

It must not be assumed that Miss Reicher's opinions are influenced by the fact that she has just appeared in a failure. She said she regretted that she had been given plays which had not lasted more than a few weeks, so that the favorable notices which had been extended to herself had fallen by the wayside. The last was June Madness, by Henry Kitchell Webster, which has just been taken off the stage of the Fulton Theater by Winthrop Ames, the producer, because New York was less kind to it than Chicago. When this interview occurred in Miss Reicher's suite at the Hotel Belleclaire she knew that the play was coming off in a few days, but as she said over the telephone to a friend who called just then, "Discouraged? Not at all. I feel more like fighting than ever."

The remark was characteristic of the woman with her tremendous vitality, an intellectual force that would not be daunted by the Broadway surround-



HEDWIG REICHER

ings. She appeared every inch the woman of that circle in Germany from which she had come, the circle in which Ibsen moved. For that reason her viewpoint may be taken as that of the intellectual German who has tasted and seen that the American drama, with all its boasted bracing power, still lacks something of the essence of real life. Miss Reicher herself has been called the most intellectual woman on the American stage.

She played Nora of A Doll's House when she was sixteen years old. That is not strange when one remembers that her father was the foremost Ibsen actor of Germany. He was, in fact, the pioneer of the modern school of acting in that country, introducing Hauptmann and others, as well as Ibsen. When the great Norwegian made his home in Munich he was associated more or less personally with Herr Reicher, and Miss Reicher herself sat in his box on various occasions. She said, however, that she was only about fourteen years old at the time and merely a spectator.

Her remembrance of Ibsen accords with the tradition that he was a man who kept his own counsels. She said: "I don't think any one really knew him, except himself. Of course, he was around the theater a great deal with my father, and back of the stage, but he seldom came to our home in Berlin before he went back to Munich. He kept to himself so much that all his friends were surprised at When We Dead Awaken as his confession of what devotion to art had cost him. He never would have written another play, no matter how long he might have lived after that."

There was a question about Hauptmann. Miss Reicher answered: "His vogue is passing rapidly. He is a wonderful poet and has written some remarkable works, but, after all, he is only a realist. I mean by that, he aims to catch the manners and mannerisms of people about him, but, after all, he misses the essence, what Ibsen caught, and what makes his work so real. What Ibsen saw was the vital forces that will last for all time, and he gave them only the setting of the present. He was the great doctor. He did not always have a remedy, but he laid open the sores so that a person cannot escape them.

"I don't think that Ibsen has ever been discovered yet. His plays are given even in Japan and Africa, all over the world, and he is known as a great figure, but he is still not appreciated. Too many people have the idea that he is big, but so—what you call 'high-brow'—that they would not like him, and they don't read his plays or go to see them. I really don't imagine that he will ever be 'popular,' but he will be appreciated more than he is now."

There has been a rumor that Miss Reicher would appear in a series of plays by Ibsen and other Continental dramatists. In response to a question about that she said that she really had not made up her mind about the immediate future. She intimated that she had several things in mind, but none had carried her away.

Something was said about Madame Nazimova's ambition to find an American play that was really deep in its emotional and intellectual qualities. Miss Reicher confessed: "I am looking for an American play of that character myself. Manuscripts? Yes. I have many of them, but none of those that has come to me yet has shown the promise."

"Maybe some day?"

"Maybe. I want to act both in this country and Germany, to be a real cosmopolitan."

D. H. WALLACE.

THEATERS OF PARIS

THE AMUSEMENT TEMPLES OF THE GAYEST CAPITAL IN EUROPE CONTRASTED WITH OUR OWN

PARIS boasts of more playhouses than any two capitals in Europe, yet she can point with little pride to most of them, according to what is often heard by her citizens and seen not infrequently in her public prints. A city of pleasure hunters, characteristically of people known the world over for their love of entertainment, especially the play, is Paris, and yet her theaters, with very few exceptions, are poorly constructed, ill-ventilated, and comfortless. As a noted theater critic recently wrote in one of the gay capital's newspapers, "and the plays, like the houses producing them, growing worse from season to season."

Remedy? The public and press are clamoring for it and pointing out how it can be had, but all this in the ears of the managements, who only smile, or if they say anything, it is to the effect that the Parisian, despite all his denunciations and condemnations of the play and the playhouse will attend the theater, good, bad or indifferent. It is a part of his life, a duty he feels he owes himself, this entertainment—*le theatre*—and he continues to occupy his seat at the play.

Another thing; no people are as easily amused, hence often as easily satisfied as the Paris theatergoer. The best evidence of this is the crowded Parisian playhouse, and ofttimes the inferiority of the play.

A much read publication and as well a recognized standard guide to Paris, published by one of her leading publishing houses, recently very freely criticised the theaters of the gay capital, saying, among other things, that not only were the productions upon an average becoming noticeably poorer, even to the *novice*, by which term in France is meant one who seldom sees more than one play a month, but shorter, the curtain rising later every season, the intermissions becoming longer, and the conclusion of late from a half hour to even an hour in advance of what has always been accepted as the theater-letting-out-time, in Paris—eleven forty-five o'clock.

One Paris journal, commenting upon the short play, with its late beginning, long entr'actes and earlier ending, jokingly remarks that ere long Molière's plays will be seen with the cast cut in twain and the dialogue so abridged that any "super" about the theater, of average looks and intelligence, and not hopelessly awkward, could take the part of hero or heroine.

The short play, or as some Parisians style it, the half play, is a money-maker to the manager of the theater. He gives less for the price, and his expenses are correspondingly reduced. One item, the lighting, and in Winter the heating, such as it is, never very adequate—that is, saved him—is not to be lost sight of—a saving, since the advent of the short play, of fully a third to the theater. The public complains yet submits, and the manager laughs to himself.

One cause of the Paris playhouse in general being so comfortless is age of the building. The largest theaters in Paris, the Odeon, Porte St. Martin, Theatre Français, and Opera Comique, are old buildings, which even if they have been somewhat remodeled, have still preserved much of the original—the low-pitched galleries and balconies, poorly ventilated, inadequately heated in Winter—and while not unsafe from the likelihood of fire, are so constructed that the seats, owing to small aisles and passageways, are not as easily reached as in the average American playhouse, and assuredly not as roomy and comfortable.

The gallery, known in the theater on this side of the ocean as peanut gallery, and styled *Au Paradis* in the Parisian theater, is usually very high up, to the extreme rear of the theater, ill-smelling and dirty—the patrons being of the lower strata of the Paris theatergoers, the street urchins, café waiters of the Latin quarters and the *vol au vent*, the shiftless boulevardiers of the lower parts of the gay capital—in general a far poorer and for the most part worse class than what are known in this country as "gallery gods."

The gallery of a French theater is where one could well study the masses, for it is here that they are to be seen. The poorest street scavenger will save up enough to see a play. He is a Parisian, he will tell you, and to him, therefore, as to any other denizen of the beautiful capital, the theater is a part of his life.

So Paris theaters seldom have to "paper their houses." No play is so poor but it can be made to run until it is succeeded by something better.

Still, there is known in Paris as the lithograph ticket the pass to the theater given in return for the display in a shop window of the advertising matter of the house, but the practise of sticking a multi-colored theater poster in small store windows is not in great favor in Paris, and, besides, the city governs the theater posting business. It has its boards where they are to be displayed, and levies a tax of 2 cents per poster for all such matter permitted to be thus displayed. There is, however, a quantity of theater tickets sold in Paris at a far lower price than that asked for them at the box-offices of the playhouses.

The theater ticket broker can ply his wares, so to speak, in the streets of Paris, even within sight of the entrance to the theater. Many stores often give away theater tickets with purchases, up to certain amounts; several almanacs and guide books to Paris contain coupons of a certain value if presented at the box-offices. All these tickets, coupons or premiums are paid for; the management does not distribute them free. It is no papering the house proposition, but a means by which the seat is sold, the public as well as the theater reaping the benefit—the former by obtaining a free admission or ticket at a small reduction, the latter in disposing of a seat, even at a fraction of the price usually charged.

Many Paris theatergoers of moderate means take advantage of the various opportunities offered them to see a play at a price far below that asked at the box-office, and it is of this class the press speaks as being in part measure responsible for the "short play," so universally denounced in Paris, "they are willing," as it terms it, "to see half a play," and are what it frequently very sarcastically styles, "the public content with half it pays for in full."

The Parisian is different from the citizen of any other European capital, in that he does not confine his theatergoing to any class of productions. In Vienna one finds the man who will see no other play but the military drama, so much in public favor among the Austrians; in Berlin either the close student of the heavy German tragedy or the none less difficultly interpreted North of Europe opera, with its strange folklore and mythical scenes and heavy, yet sublimely, classical music. The Milanese loves his Scala Theater, with its beautifully staged and sung operas of Italy's idolized Guiseppe Verdi. The Londoner likes, above all else, the dramatization of a Dickens's novel, a Thackeray or a work in which his slow, deliberate mind is soon absorbed and entertained. In the gay French capital it is different from all these—the Parisian goes one night to the grand opera, listens enraptured to a Gounod's Faust or a Donizetti's Lucia; another night finds him seeing one of Jules Verne's extraordinary books being staged at the Porte St. Martin, and perhaps a third night of the same week he occupies a seat at a production of one of Molière's masterpieces at the Odeon or enjoys the vaudeville at one of the numerous houses devoted to this kind of entertainment.

So it can be said of the Paris theaters that they have no regular patrons devoted to the certain class of play they present.

Variety is then assuredly considered the spice of life by the Parisian theatergoer, and hence the number of playhouses in the fair French metropolis.



HENRY MORTIMER,
With Edna Goodrich in Vaudeville.

No city but that in which its citizens love variety like Paris could support so great a number of places of amusement, especially theaters, and certainly none in which people are so easily pleased, for the Parisian, while he may criticise and even condemn and possibly even denounce the theaters, their plays and their management, of his "dear Paris," will still patronize them—boycott by absenting himself, yes, it might result in his getting what he may desire—full measure at the theater—but boycott he will not; he cannot. The theater is too dear to his heart, even poor as the piece offered, comfortless the theater building itself, and deaf to his appeals for better conditions all around the management may be. He reads in the press of the theater abuses, he voices his objections to them in the columns of that very day's issue of the paper and the evening finds him at the playhouse, whose production and management he has seen "roasted," and helped "to roast." This is the Paris theatergoer. He eats the meal and seemingly enjoys it that he burned to a charred mass in the cooking.

Paris has upwards of fifty theaters, exclusive of the hundreds of small guignols, the little playhouses in the Latin quarter seating from three to five hundred people, and the moving picture establishments, of which it is said there is one for every dozen squares.

The largest theater, so far as building is concerned, is perhaps the Odeon; the one with the greatest seating capacity, the Porte St. Martin, which can easily accommodate thirty-five hundred spectators. The handsomest theater edifice is, of course, the Grand Opera, whose exterior is one of the grandest monuments to modern French architecture in Paris, and whose foyer and interior are doubtless the most magnificent in the world. The theater Sarah Bernhardt has probably the handsomest scenery, and is perhaps the most up-to-date playhouse in Paris. The seating capacity of the average Parisan theater is very small, compared to that of the playhouses in either New York or London. It can be roughly estimated at eleven hundred, few theaters much exceeding this figure, and quite a number falling several hundred below it. So it can be seen that while Paris boasts of the number of her theaters, her houses are not on a whole very large affairs.

CHARLES DORAN.

HENRY MORTIMER.

Henry Mortimer, who is at Hammerstein's Victoria this week with Edna Goodrich in Claude Gillingwater's sketch, The Awakening of Minerva, was born in Toronto, Ont., Aug. 14, 1882, and became interested in professional work when he served as "extra" and "super" with the traveling companies playing his city. He began his professional career with repertoire companies playing through the West and was soon appearing as leading man, his first notable engagement being with Mildred Holland, with whom he was the romantic Czar Peter in The Triumph of an Empress. Since that time Mr. Mortimer's rise has been rapid.

Among the many engagements Mr. Mortimer has filled with distinction may be included those in Sowing the Wind, The Girl Patsy, The Devil, The Dollar Mark, A Little Brother of the Rich, The Fortune Hunter, The Indiscretion of Truth, and long and successful seasons with stock companies at Utica, Seattle, Minneapolis, San Francisco, Oakland, Washington, Boston, Providence and elsewhere.

Mr. Mortimer is a writer of note, a traveler and an artist. He has written many interesting travel articles, illustrated by his own photographs.

DRURY LANE CENTENARY.

Drury Lane Theater, London's oldest and in some respects its greatest playhouse, will celebrate its centenary on Saturday. It almost connects the present with the stage of Sheridan's day, having an unbroken record of public entertaining back through the nineteenth century. The present building is the fourth to occupy the site in Drury Lane at Catherine Street, in the district known as Covent Garden, and the predecessors stretch their history back to Shakespeare's day. Two actors were once dragged forth from Drury Lane and publicly flogged for having violated the dictates of the Puritans. At one time the Drury Lane Theater was the central figure of the Crown's plea for a theatrical monopoly. The various names used for the institution are: The King's House, King's Theater, The Playhouse in Drury Lane, The Phoenix, Covent Garden Theater, The Theater Royal, and Drury Lane.

THE MATINEE GIRL

AT last we have it, what many have thought and no one dared to say. Lily Langtry, tired of the boresome question: "How do you keep on looking so young?" rounded on a visitor with, "But I don't. And you know it and I know it and everybody ought to know it. There isn't any woman who doesn't look every day and minute of her age."

It is true, so far as certain vaunted-as-youthful stage celebrities are concerned. Articles false and fulsome have been published about the perennial appearance of actresses who have reached the dignity of grandmothers. The only excuse for the misleading tenor and actual statements has been that they were ordered by editors who judged the subject by old photographs, and written by persons who hadn't seen the theme of their lucubrations.

There is, however, hope in another utterance of the Jersey Lily's. "We can't be, nor look, younger than we are, but we can be well preserved." We may expect, in fact, a syndicate is seeking a series of articles from her on "How to Preserve a Woman."



MRS. LOUIS JAMES AND F. V. HOLMAN,

In Mr. Holman's Rose Garden at Portland, Ore.

He had initiative and daring. While holding a comfortable post on Park Row he disappeared, and we heard of his "going ahead" of Lillian Russell. He returned with the air of one who had set out to do something and had done it.

"While I was reading copy on stories that came in by telegraph I realized that there were a lot of towns in this country that I knew nothing about, and I grasped the truth that this island of Manhattan isn't the only place on earth. I went out to get acquainted with my country, and I have. I have traveled twenty thousand miles, and feel that for the first time I am entitled to wave the American flag."

He was broadminded and helpful. On my desk is an outline of a story he had been at pains and taken considerable time to prepare.

"None of our attractions are in this, and you needn't mention me," he said. "The story is typical of many men." I will publish the little story as he wrote it, some day.

We will miss John Murray.

"This gypsy life ain't what it's cracked up to be," is Mary Cecil's wail from The Road, where she is supporting Digby Bell in the George Hobart playlet. "You get so lonesome that you want to cry all the time or continue in a semi-drunken state just to forget."

Gail Kane, who says that the untimely close of The Model, in which she played the title-role, seemed to her like "going to her own funeral," is sufficiently resurrected to be rehearsing in lively manner with the Little Theater company.

"Bob"—for so Robert Hilliard permits them to call him over the dinner table—drew a sigh of content from somewhere near his boot soles after dining with Mr. and Mrs. E. D. Price (Cathrine Counties).

"I can hardly believe that yarn of yours about going on instead of the cook when she was disabled by drink," he said. "But if it's true, I want to say that while I don't know what kind of an actress you are, you're a God amighty good cook."

THE MATINEE GIRL.

The Belasco Theater was an admirable setting for the display of handsome gowns at the first night of The Case of Becky. Opera glasses were turned admiringly upon a new stage curtain of the latest raisin shade, and the boxes, shorn of their golden brown draperies, were hung with ruby colored brocade. The ushers have smart new uniforms, and a half dozen lads who offered in well rehearsed voices, "Coat checks," wore natty jackets and knickerbockers of black velvet. The intimate note characteristic of the Belasco houses deepened into the familiarity of a drawing-room, where a coterie of old friends met in reunion to tell how they spent the lately vanished Summer.



The realism of Miss Starr's portrayal of Becky had the greater poignancy for this fact, as one felt moved to apologize in the sister theater on Forty-second Street, for looking upon Emma Dunn's domestic griefs in The Governor's Lady.

We will miss John Murray. I can't rid my mind of the belief that the conscientious and indefatigable general press representative of the Klaw and Erlanger offices was deep in plans for a "story" when the automobile knocked down the man who knew his Broadway as a young mother her baby's features.

Besides faithfulness, Brother Murray had enthusiasm. "How will you get the copy of Milestones from Blank?" I asked. "It is the only one in this country."

"I'll kill Blank and rob the remains," he replied. "That book will reach you at three to-day." He kept his word. That was a habit of John Murray's.

THE CALLBOY'S COMMENTS

MAKE-UPS.

When Belle beatifies the stage
She captivates the crowd;
The critics say she's all the rage,
The papers give her half a page,
Her record-breaking weekly wage
Might make a monarch proud.

For Belle has got the subtle art
Of make-up down so fine
That ev'ry Johnny's plastic heart
Is pierced by Cupid's venomed dart,
Till with all other joys he'd part
To take her out to dine.

We quarreled once, did Belle and I,
(She'd thought my love was blind);
She made it up with smile and sigh
As quick as she'd make up an eye;
But, when I hint of marriage tie,
She can't make up her mind.

WHEN the foregoing verses were printed in *Browning's Magazine*, some years ago, the author was not married. He is not yet. This being a theatrical paper, not a matrimonial agency, he may not pursue the subject at present. Nathless, the verses.

Maude Rockwell, long associated with the Tivoli Opera company in San Francisco, has removed to New York, and will engage in musical comedy during the late season in this city.

Miss Rockwell, whose voice was acclaimed "liquid sunshine" by the musical critics of San Francisco, is out for opera in the English language.

"More money is spent on music in New York than any city in the world," Miss Rockwell declares, "and less consideration is shown the wishes of the chief supporters of opera. Italian opera is almost unknown in Germany. Italy considers opera in any language but its own an insult. France recognizes no opera save in the French language.

"I firmly believe that the time is coming when Americans will say that no opera will be supported that is not sung in the English language. It can be done. More than two-thirds of the sopranos and contraltos of the New York, Chicago, Boston, and Philadelphia opera companies are American born, and they sang in the English language long before they attempted German, Italian, or French. I am willing to donate my services for a series of concerts throughout the United States for the establishment of a fund to promote the cause of English music, and I am sure that there are enough loyal American singers to make such a series of concerts successful. Let each important city insist upon a given number of performances in the English language, and be assured that in time they will become recognized as a part of the season programme."

Miss Rockwell has submitted a plan for such a series in New York, Chicago, Boston, and Philadelphia, and has assumed the initiative by planning a concert to be given at the Hotel Plaza in this city next month.

Recently I remarked upon the peculiar misfortune of Perle Barti, who had had her name spelled in so many differing ways by the newspapers that she had lost count of the variations and had come to making bets with her pretty self as to what might be the next mix-up of letters to get into print. But I had forgotten about Ffolliott Paget, for I verily believe that her first name has been typographically juggled in more incomprehensible ways than even Miss Barti's. Miss Paget's new engagement in C. O. D. has offered opportunity for the papers to spring some truly amazing combinations of letters in their efforts to impart intelligence of the fact. Not being allowed three or four pages, I have not space to list the extraordinary orthographical complications that have been sprung in efforts to recount Miss Paget's engagement.

And one paper not only wrestled hopelessly with that, but made her surname "Pagen."

Out in Venice, Cal., a town with which I must confess that I am more or less unfamiliar, each policeman, we are told, has been equipped with a vanity box containing "powder puffs, needles, thread, buttonhooks, mirrors and hairpins," this for first aid to ladies who may have sudden need of these accessories. The idea might offer an admirable suggestion for our New York police, notably the Broadway squad, only probably no one cop could carry a sufficient supply of the essentials to relieve all comers on his beat. The addition of rouge, face powder, talcum powder, lip salve, lining pencils, false hair and a few other necessaries of life might be desirable in completing the outfit. They say that it costs as much as $300 to secure a police job in New York. There would be no scarcity of applicants if this suggestion were to be adopted and the members of the "force" assigned to apply the goods.

THE CALLBOY.



THE FIRST NIGHTER



"THE CASE OF BECKY."

A play in three acts by Edward Locke. Produced by David Belasco, Oct. 1, at the Belasco Theater.

Dr. Emerson ..... Albert Bruning
Dr. Peters ..... Harry C. Browne
John Arnold ..... Eugene O'Brien
Professor Balsamo ..... Charles Dalton
Thomas ..... John F. Brawn
Miss Pettingill ..... Mary Lawton
Dorothy ..... Frances Starr

Mr. David Belasco is soaring into the realm of metaphysics these days, and reducing—at least as a producer—to concrete drama the fitful fancies of speculative phenomena.

Following The Return of Peter Grimm, he presented on Tuesday evening Miss Frances Starr in The Return of Becky, by Edward Locke, author of The Climax.



The play deals with a specific case of mental duality in a most interesting manner. The case of Becky is the case of Dr. Jekyll and Mr. Hyde, with a reversal of sex, in which a pretty young girl manifests all the attributes alternately of vice and virtue.

The theme is a delicate one to treat successfully in drama. The achievement of success therefore is all the more remarkable. Though Mr. Belasco's share in that achievement is not acknowledged, his expert hand in the work is fairly distinguishable. It is a field in which he might be expected to score his best effects.

Mr. Locke has been anticipated in the subject by others. Not to refer more circumstantially to Stephenson's work, which served Richard Mansfield so long, the subject of a dual personality under striking circumstances was successfully dramatized by Paul Lindau in a play which was first seen at the Royal Playhouse of Dresden, April 20, 1893. Dr. Lindau probably drew his inspiration from The Allard Case, by Dick-May, the French novelist, whose story deals with a similar event, supposed to have occurred in March, 1888.

However, Mr. Locke, from whatever source he may have derived his subject, owes little to any of his forerunners as regards the working out of his problem.

It is seldom that an audience is held in a more breathless state of suspense by the developments, step by step, of the details of a drama so replete with gripping episodes and instinct with a warm sympathy for an unfortunate young girl.

What is admirable in the work is the plausibility and nice motivation of practically every phase of the play and the logical development of the situations. One material slip here would have been all but fatal. The effects are quietly achieved, the story grows by natural gradations of interest, and the plot moves with the impulse of the invisible works of a watch.

Aside from this, the piece is admirably acted. Miss Starr, in spite of certain artistic limitations—and, shall we say, lack of personal magnetism?—makes of her dual character, the sweet and charming Dorothy, and the impish if not actually vicious Becky, an impressive figure, in which the quality of sympathy and appeal is never wanting.

The indefinable Belasco touch is evident in the entire presentation, as marked especially by the work of Messrs. Bruning and Dalton, to whom a great deal that is engaging in the performance is directly due—the former's quietly, persuasive and insinuating demeanor as Dr. Emerson, the latter's strong, contrasting manner of acting the fly-by-night professor of hypnotism, in which we are bound to recognize an old friend, Svengali, in a new light.

While Miss Starr gives a dominating performance of those scenes in which the stricken girl assumes the blague and flippant characteristics of Becky, a pathetic composite of Topsy and the deranged Ophelia, quickly contrasting it with the tenderness and maidenly sweetness of Dorothy's normal self, Mr. Bruning in his acting marks most happily the complacent man of science, and later, as his suspicions of the professor's identity as the wrecker of his home are aroused, the loving father.

Some of the strongest scenes occur in the third act. It is here that Dr. Emerson, in his laboratory, lays the trap to exercise the power of science over the powerful mental forces of the professional faker, and compels him to yield helplessly to his superior craft, revealing the whole history of his wrongs and the prenatal influences operating upon Dorothy. This, the most intense scene in the play, was interpreted with a remarkable force of graphic interest by both men.

Mr. Dalton's Dr. Balsamo is one of the most striking portraitures of recent seasons. He is the glib-tongued, vulgar showman to the life, with little exaggeration of manner, but with a broadness of style and a suggested degree of coarse humor that penetrate his audience with a sense of finished realism.

The minor characters in the play are well marked in the acting. Mr. Eugene O'Brien was excellent as the earnest young lover of Dorothy, and Mr. Browne and Mary Lawton, the former as Dr. Emerson's assistant and the latter as Dorothy's nurse, gave a genial touch of light comedy to the performance.

The play is somber, but not depressing, and the fine acting and admirable staging makes it one of the season's most absorbing offerings. S.

"TANTALIZING TOMMY."

Musical comedy in three acts, from the French of Paul Gavault. Book by Michael Morton, lyrics by Adrian Ross, music by Dr. Hugo Felix.

Paul Normand ..... George Anderson
Gaston Berolle ..... John Park
Louis Camelot ..... Robert Pitkin
Aristide Mingassol ..... Dallas Welford
Biff ..... Harry Clarke
Hector du Souzac Ipecac ..... Donald Hall
Toupet ..... Gilbert Tennant
Bergere ..... Bobby Newman
Casimir ..... Jack Sayre
"Tommy" ..... Elizabeth Brice
Julie ..... Dorothy Webb
Cecile ..... Peggy Forsyth
Florise ..... Valleaux Elliott
Zizi ..... Madeleine Harrison
Annik ..... Margaret Langdon

There must be something in the lake breezes of Chicago that has an influence quite different from the Atlantic Ocean zephyrs in their effect on the popularty of plays. Thus Tantalizing Tommy was hospitably welcomed in the West, while it met with something of haughty reserve in Gotham.

There is a good deal of dainty music in the score which Hugo Felix has composed to the piece. The story is sufficiently novel to arrest attention, but several distinct elements were lacking in the first-night's offering. It was deficient in pace and it was miscast. Although George Marion's name appears in the programme as the director, which is ordinarily a guaranty of the best that can be done for a musical piece, the production was noticeable more or less for tedious intervals of inaction and gaps of melancholy dialogue. And though Adrian Ross's name is hardly ever missing from a London musical comedy programme, its presence on the bill in this instance added nothing to the interest which the lyrics inspired. A good lyric must be not only singable, but actable; and hardly one of these in Tantalizing Tommy meets the latter requirement. Also the opportunity to use the chorus more to liven up the performance was clearly neglected.

Then George Anderson was signally misplaced as Paul Normand. This Paul is obviously intended by the librettists to represent a shy, shrinking, characteristic young beaurocrat, the direct antithesis of the bouncing, bullying, swashbuckling tomboy, Mlle Camelot, known as Tommy. This element was conspicuously absent in the portrayal of Mr. Anderson. You never quite fathomed the character as represented. He made him shrinking—he even shrunk him; but it was too obviously acting, without a convincing element of truth. Few American juveniles have any conception of the beaurocratic Frenchman whose range of vision does not extend beyond his office walls. They give us a natty, well-dressed, gentlemanly type of a more or less incomprehensible ladies' delight, without the added touch of genteel eccentricity, and let it go at that.

Miss Brice in the title-role was almost up to the mark of her character. Barring a certain lack of dashing confidence, she interpreted her part with a good deal of animation and high spirits, and sang acceptably. Dallas Welford has the eccentric part of a pharisaical old frump, and made him up into a ludicrous resemblance of a chiropodist or other cure-all, but somehow the part, intrinsically inconclusive, went for little.

Dorothy Webb scored decisively in a duet with Harry Clarke, who plays a chauffeur. They danced and sang admirably, and as the Breton peasant servant the former has a striking comic song explaining her mishaps on a tandem bicycle ride to Paris. John Park was excellent as Normand's friend whose diplomacy makes it possible for Tommy to win her Paul, and Robert Pitkin injected the spirit of opera bouffe into the piece by his bizarre antics as the silly-ass Camelot.

The scenery of the first act has evidently seen service, and the whole production was deficient in an essential color scheme until the last act, the park attached to Camelot's home in Paris, where there is a handsome grouping of a well-gowned chorus with an abundance of brilliant effects. In the second act the Madcaps gave a lively performance in attractive costumes.

Before the piece was given its musical comedy coat and vest it was light comedy, and as such was performed in Paris under the title of La Petite Chocolatiere, with Marthe Regnier in the chief part. Two seasons ago La Petite Chocolatiere was adapted into English and acted in New York as The Richest Girl, with Miss Marie Doro in the title part. The text of The Richest Girl was then turned into a musical comedy and performed in London, with Miss Marie Lohr acting the title role. It was originally written by Paul Gavault, author of My Wife, which John Drew acted some years ago and in which Miss Billie Burke made her first appearance in New York.

The piece has possibilities, if Mr. Marion will gather up the loose strands and draw them together into a close-knit woof.

"THE HIGHER COURT."

An American play in three acts by Henry Irving Dodge. Produced Oct. 6 at the Maxine Elliott Theater, under the auspices of the National Federation of Theater Clubs.

Gray ..... L. Blanden
Jameson ..... Charles Lewis
The Rev. Dr. Hollis ..... Harry Hadfield
John Hamden ..... Andrew Robson
Paul Hamden ..... John Westley
Gates ..... Louis Hallett
McCutcheon ..... George Archer
Darrow ..... Frank Bender
Seth Craddock ..... David Hall
Faith ..... Lily Cahill
Joey "Hawke" ..... Claus Bogel
Mrs. Jackson ..... Kate Mayhew
Mr. Jackson ..... William Marsh
Mrs. Slocum ..... Mary Stewart
Mr. Slocum ..... N. H. Werner
"Sandy" Henderson ..... George C. Staley
Kate Morrison ..... Suzanne Westford
Sol Craddock ..... Edward Mawson
Blanchard ..... T. Morse Koupal

Many distinguished persons whose names are enrolled in *Who's Who in America* filled the Maxine Elliott Theater to capacity Sunday night, when the National Federation of Theater Clubs presented before its members for the first time on any stage Mr. Dodge's American drama, The Higher Court.

Being a "try-out," an exhaustive criticism of the play is precluded, but it is permissible to say what it is about and to note the cordial spirit with which the offering was received.

The problem of The Higher Court is one of mixed psychological and materialistic elements affecting a being, whose course in life and career have been prenatally determined by parental will-power. It illustrates sharply the cynical perversity of fate and the powers over which we have no control.

The pivotal character is a captain of industry (John Hamden), who has built up an immense fortune by bringing a lot of small mills and industries under his control and strewing ruin and destruction in his path to success. He worships money as the source of all power; and to perpetuate this power he has selected his only son, Paul, to succeed to his estate and commanding position. This has been the all-absorbing ambition of his life. He has dreamed of this with concentrated energy of will and set in motion prenatal influences to determine his boy's destiny.

The young man becomes of age and the influences used upon him develop into a criminal mania for the acquisition of gold, no matter how obtained. As the son's mania assumes graver symptoms, gold becomes his obsession to such extent that he resorts to the most degraded methods of gratifying his passion.

In the first act this rich man, in the heyday of his power, contemptuously turns a deaf ear to the pleadings of a brother and sister, who appeal to him to spare an industry which has been laboriously built up by their father. By a coincidence father and son are compelled to claim the hospitality of the same people whose property has been confiscated by the elder's policy of industrial amalgamation. The boy falls in love with the daughter of the man he has ruined. The girl alone recognizes father and son, and the opportunity to revenge the wrongs done to her family and friends is placed in her hands when the rich man persuades her to encourage the boy's infatuation. He has faith

in the advice of a physician that the only hope of cure for his son's mania is to substitute one powerful passion for another.

The girl agrees. She means to cry quits when she has lured the boy to his doom, and plays her part so well to that end that she rekindles his sense of manhood and uproots the inherent evil in his nature. At that point she means to call a reckoning of all the wrongs she and her father and brother have suffered at the hands of their enemies—but she has gone one step too far. Love has taken the place of hate.

The author contrives a nice process of transition in the nature of the father. Compelled himself to witness the poverty and distress caused by his wanton destruction of flourishing mills, and to listen unprotestingly to the execrations of his victims, his dormant benevolence is aroused, and in a spirit of contrition and gratitude for the recovery of his son he secretly restores prosperity to the community and makes ample restitution to all concerned.

A good share of the interest in the well-drawn characters attaches to Sol Craddock, the girl's father, and one of the strongest moments in the play is allotted to him in the second act, when he rises against the Almighty Himself in a powerful denunciation of his wrongs.

The author has constructed a play of great intensity, and though at first blush there may appear to be some analogy between the material of The Higher Court and that of other plays of this *genre*, the author's treatment preserves a distinct individuality, and his craftsmanship penetrates to a deeper spiritual level of the conflict of the classes than has yet been reached in an American drama of this kind. Moreover, it is theatrically effective, and the tension of the dramatic interest which makes for a serious problem, is skillfully offset by a lightness of method in drawing the subsidiary characters, by scenes of character comedy and by effective situations. The possibilities of the fine climax of the first act, where the dual personality of the son is unexpectedly revealed, probably the most telling of any in recent plays, could be easily enlarged in suspensive interest by delaying the curtain which closes the act.

Although it was a trial performance, arranged for but one night, without the customary try-out on tour, the acting was excellent and the production reflects credit on Messrs. Sydney Rosenfeld and Arthur Berthelet, who staged it. Those who specially distinguished themselves in the cast were John Westley and Lily Cahill, Harry Hadfield, and Edward Mawson.

The play is to be repeated with the same cast at two special matinees taking place at the Lyric Theater at 2 o'clock Thursday and Friday afternoons. To these performances the public can gain admission by purchasing seats at the box-office.

"THE WOMAN HATERS."

Operetta in three acts, from the German of Die Frauenfresser, by Leo Stein and Karl Lindau; music by Edmund Eysler; American book and lyrics by George V. Hobart. Astor Theater, Oct. 7; produced by A. H. Woods.

Tilly von Eberhardt ..... Dolly Castles
Baroness von Eberhardt ..... Mrs. Stuart Robson
Frau van Kreger ..... Jane Biles
Jennie ..... Amelia Rose
Nellie ..... Helen Latten
Frau von Auliander ..... Elsa Ward
Kitty ..... Grace Robinson
May ..... Adele Remington
Frau von Babst ..... Kitty Baldwin
Jessie ..... Gladys Carroll
Ada ..... Casmo Lane
Lina ..... Gwendoline Coate
Spitzki ..... Dan Marble
Colonel Liebwohl ..... Charles W. Kaufman
Captain Schnepp ..... Snitz Edwards
Herr Pfniger ..... Albert Macklin
Baron Blicer ..... Bert Crossman
Herr Zimmer ..... Herbert Connop
Lieutenant Wagner ..... Arthur J. Snyder
Herr Obermiller ..... Harry Levian
Herr Krupp ..... Walter P. Hearne
Major John von Essenburg ..... Walter Lawrence
Camillo ..... Joseph Santley
Lord Everbee ..... Leslie Kenyon
Marie Wilton ..... Sallie Fisher

If it hadn't been for "Marie" there would have been no Woman Haters' Club. It was Marie's angry lash of the major's hand with her riding whip that turned him into an inveterate *Frauenfresser*. Marie regretted her little exhibition of temper, and wrote a note of regrets, which would have made it all right. But Spitzki, the major's orderly, forgot to deliver it. So Marie married a Yankee man, lived here among us for four years, became a widow, and returned to that beautiful Berlin, only to find the major an antipathetic and president of the Woman Haters' Club.

There the story begins, as told by Leo Stein and Karl Lindau. The devious paths of the law of inheritance have made the major the tenant of one side of the Chateau of Preslau and the Baroness von Eberhardt of the other. On the major's side of the castle the club holds its regular sessions. On the baroness's side a covey of eligible, desirable, and perfectly persuadable females. But between the factions prevails a fixed and almost mortal hostility, until the major's young nephew, Camillo, is about to be initiated in the club, and the law of gravity between two young hearts—that of the nephew and that of Tilly, the baroness's enchanting daughter—enters as a perturbing quantity into the problem, and breaks up the alignment.

Marie buys out the baroness, and after a coquettish game of give and take, the long-lost letter is found in an old uniform, and the interrupted romance is taken up where it broke off—not, however, until every member of the Woman Haters' Club has sent in his resignation to pursue the phantom of matrimonial happiness in his own sweet way.

All of which is very pretty and optimistic. Marie gets her major and incidentally she supplies the *leit motif* for a very insinuating waltz which Herr Eysler has threaded through the whole fabric of this pleasing comedy.

There is nothing in the work that would pass for a legitimate thrill, but it is all exceedingly dainty and charming. The book here and there holds together by slender threads. The nephew and the young baroness are lugged in a good many times to coo and dance in order to sustain intervals where the interest threatens to lag. But they coo so prettily and dance so gracefully that you can't find it in your heart to cavil.

Eysler's music, though extremely light, is in good taste. The score is melodious, spirited and insinuating. One number after another appeals pleasingly to the ear without penetrating to any great depth or creating more than a fugitive sensation. The theme turns upon the major's number of the first act, when Camillo asks what has turned him against all women: "It was Marie." Marie has a number with a seductive strain, "He Will Take Me to His Heart," which is very cleverly used by the composer in the course of the three acts. There is a racing quartette in the second act, sung by Marie, Tilly, Camillo, and Lord Everbee, which went with a will, and a delightful dance polka between the major and Tilly. And Marie, Tilly, and Camillo have a dance trio, "Come On Over Here," and a breezy number, "The Jag of Joy," which roused warm enthusiasm.

The piece is a refined comedy, splendidly staged and well played. First honors go to Sallie Fisher as Marie for her excellent vocal performance and a certain charm of manner in her acting, though the popular verdict will probably acclaim Dolly Castles, a delightful little ingenue with a confident and spirited bearing, who acted Tilly. With Joseph Santley as Camillo she acts a number of bright scenes and executes several graceful dances.

Walter Lawrence is excellent as the major, even if his portraiture is rather a watery likeness of a German officer. He is always Walter Lawrence, which is something. As for the matter of that, the atmosphere of the whole piece has to be supplied by the imagination. Leslie Kenyon is very good as Lord Everbee, for that silly ass sort of an English lord which George P. Huntley has grafted upon our memories. He is a droll autocar maniac, hopelessly in love with Marie. Mrs. Stuart Robson and Snitz Edwards added two comedy portraits with rather good results.

The operetta made a good impression and is likely to be one of the season's successes.

"THE CHARITY GIRL."

A musical play in three acts. Libretto and lyrics by Edward Peple, added lyrics by Melville Alexander, and music by Victor Hollaender. Presented by the George W. Lederer Production Company, Globe Theater, Oct. 2.

Becky ..... Blossom Seeley
Moe ..... Henry Fink
Mrs. Jeremiah Hopping ..... Ray Cox
Detective French ..... Herbert Denton
Timothy Van Hoden ..... D. L. Don
"Billy" Brant ..... C. Morton Horne
Rosemary ..... Marie Flynn
Officer "666" ..... Edward Baker
The Guardian of the Portal ..... Mr. Denton
Vesta Virga ..... Olive Fargo
Harry Hooligan ..... Harry Turpin
Kaluka ..... Annabelle Whitford
Argol ..... Harry Turpin
Kismet ..... Edgar Connor
Jeremiah Hopping ..... Ralph Herz
Cherub ..... Master Alfred Turner
Seraph ..... Master Allan Turner
Mumbo } ..... Lyle and Miller
Jumbo }

They resurrected it, the song which stirred Chicago so that it had to be changed—the song, of course—and they gave it unexpurgated at the Globe Theater. The title is "I'd Rather Be a Chippie Than a Charity Bum." Delicate compliment to New York and the East, wasn't it, this revival of the original?

Victor Hollaender's music is almost lost sight of in vaudeville skits and reminiscences of other productions, which cannot be called a "jumble of jollification." His music, if slightly reminiscent, is still of much better quality than the book and slightly superior to the lyrics. One song, "Come and Let Us Rock You in the Cradle of Our Hearts," with its hymn tune, was played so often in the evening that the audience could not help absorbing it, and predictions were made that it would become popular. The costumes are some of the most beautiful seen in a musical play hereabouts for a long time.

What there was of a story started intelligently with a young "crusader," another Belle of New York, trying to reform the East Side, regardless of objections from the inhabitants and her own wealthy relatives. The "Ghetto Glide," that Chippie song, and other parts of the stage picture made one think that there was need of reform. But the East Side was left to its fate and a succession of scenes followed in which clairvoyant parlors, the Boardwalk of Atlantic City, and a reception hall were disclosed, with few connecting incidents.

Ralph Herz played the clairvoyant with the usual Herz style of humor, doing his best work in an airship scene, when he said nothing, but made the rest of his face work until the audience had to laugh. Ray Cox was with him in the airship, using the same sketch that she had in vaudeville. It might better have been forgotten than revived. Annabelle Whitford was beautiful as the clairvoyant's assistant and C. Morton Horne rather pleasing as his friend. Marie Flynn, the Charity Girl herself, was also pleasing. Hers is a pretty, soft voice. D. H. W.

"FIRST LOVE."

A one-act operetta, book by Raymond W. Peck, lyrics by Melville Alexander, and music by Anatol Friedland. Produced at the Colonial Theater, Oct. 7.

General Burnham ..... Lester Browne
Captain Burnham ..... Thomas D. Richards
Elaine Hampton ..... Lulu Glaser

Noisy rendering of lines is not necessarily spirited acting, as was evidenced on Monday when Lulu Glaser's new vehicle appeared in Manhattan. The tone of the operetta could be improved considerably by more refinement, the offense at present being chiefly from Miss Glaser herself. She plays the part of a girl who becomes maid in her fiance's home to win him. Lester Browne was somewhat conventional as the hero's uncle, but Thomas D. Richards sang distinctly well. His rendering of a solo, and the duet in which he assisted Miss Glaser, were the best parts of the offering. Miss Glaser sang off key in her first song and flatted her low notes painfully. The music is rather pretty. D. H. W.

"THE SHERIFF OF SHASTA."

A one-act play, produced at Proctor's Fifth Avenue Theater, Sept. 23, by Theodore Roberts and company.

The Sheriff of Shasta ..... Theodore Roberts
The Constable ..... Emmet Shackleford
The Acrobat ..... Walter Dickinson
The Husband ..... Bertram Marburgh
The Wife ..... Florence Smythe

The sketch which Theodore Roberts presented at Proctor's recently is an old friend under a new name. No mention is made on the programme of an author, nor is anything said about this being an original playlet. It is substantially the second act of Sue, a play produced in New York Sept. 15, 1896, with Bret Harte named as co-author. Mr. Roberts was a member of the company which supported Annie Russell in that play. The part used by Mr. Roberts tells of the appearance at a cabin in the desert of an acrobat fleeing from his crime, and the sheriff who pursues. The series of incidents are brought to a sudden climax by the effort to condense a part of the third act into this playlet, but after the climax things drag along for several minutes. The change in the name is not to be commended, for the wife of the cabin's owner, Sue, still dominates the action. Florence Smythe played this part with a certain individuality, simple and winsome at one moment and strongly compelling the next, as the mood seized her. Mr. Roberts displayed his well-known ability to act Western types.

On the same programme was Carrie Reynolds, formerly soubrette of The Red Rose and The Rose of Panama, appearing as a comedienne. She was warmly welcomed. D. H. W.

"THE BLINDNESS OF VIRTUE."

MONTREAL, CANADA (*Special*).—Cosmo Hamilton's four-act play, The Blindness of Virtue, which made somewhat of a stir in London, was shown for the first time outside of England, under management of William Morris, at the Princess Theater, Montreal, Canada, on Sept. 30, with this cast:

Rev. Harry Pemberton ..... A. Holmes-Gore
Helen Pemberton ..... Lena Halliday
Effie ..... Dorothy Rundell
Cookie ..... Phillis Emery
Mrs. Lemmins ..... Louie Emery
Mary Ann ..... Madge Murray
Fred Collins ..... A. Hamilton Gibbs
Hon. Archibald Graham ..... Basil Rathbone

The play deals with the problem of the education of girls and their knowledge of themselves. The story is simple, and of plot and complication in the ordinary acceptation of the terms there is very little. Nevertheless, the situations are strong and logical and the play grips by its intense humanity. The audience was large and appreciative, and there were five or six calls at the end of each act.

The company is so evenly balanced that it seems almost unfair to pick out any individual member for particular mention, but Dorothy Rundell deserves special credit for her rendering of the difficult role of the vicar's daughter, Effie, half child, half woman. A.

(*Continued on page 11.*)

THE THEATRICAL DEMAND OF THE WEST

"Either There Will Be a Dramatic Civil War and a New Play-Republic, or New York Plays Will Be Sent West on the Heels of Their Success"

By JULIAN JOHNSON, Dramatic Editor of the Los Angeles Times

"WESTERN DRAMA" is as standard as Crosse and Blackwell.

In a problem-play we expect to find the ultra-violet lady; in farce we are aware that Uncle Henry will have to be mistaken for Aunt Lucy; and in "Western Drama," as it has evolved, the chief furniture is invariably the noble cow-youth, the red man with fringed pants, Trampas doing the double roll, the one street of lickeries and pool-parlors, the miner's daughter, and in three instances out of five the Eastern school-marm.

It is much harder to kick tradition out of the footlights than to hammer it from the type-form. Therefore, you may see the real West, the new West, the West of the twentieth century, in a novel before you see it on the stage, but to the stage it is coming, just as surely as big world-freighters are soon to turbine across the slender waist-line of the two Americas. When it does arrive it will mean the introduction of an enormous, portentous force into Anglo-Saxon drama.

Not that I have any mean prejudices against Western drama according to the Deadwood Gulch plan. I never had a film-plot refused in my life. Reason: I never wrote any. Once upon a time we did have Indians with fringed pants, and even with no pants; in the recesses of history the heroic puncher did go up into the hills and brag to the miner's child about things he had never done. Many a time and oft has the Bad Man plunked the windows back onto the prunes in the general store. And in localities far from the glimpses of the Pullman porter, the fusillade may remain the inevitable accompaniment of Saturday night, and Lo may yet pull on netherlings not union made. I say these things *may* exist, though I have never seen them. I acknowledge belief in the possibility, though not the probability, of the favorite motion-picture scenario.

The Easterner who travels has a pretty fair understanding of the West. The Easterner who stays at home or goes next door to Piccadilly and Paris has as clear a conception of Phœnix as he has of Bangkok. Travel no longer consists of backdoor trips to our French, English, and German neighbors to borrow a cambric needle or sneak millinery through the cross-lot fence of the customs' office. Like almost everything else worth while, travel in its genuinity is for the few. "Going over" is nothing. How many men who are equally at home on Forty-second Street, the Bois and Unter den Linden know anything about the firecracker republics set like a belt-buckle on our equator, about the great mystery of Africa, or more than the rudiments of the vast, vague trans-Mississippi?

"Western Drama," as catalogued, has been made for two sorts of folk: for the pursorious near-sighted who never get off asphalt, and for the pitiful many whose obligations of family bind them to bench, shop, or high-stool for life, with only a seven-day patch of blue sky every summer to remind them that they are really alive, and with the passionate yearning for freedom and vigorous action that is naturally in the heart of every one of us—however sweatshop buried—finding its only expression in glorying in the mimic exploits of others. The gun-play of plains melodrama is and will remain an honest, virile symbol; but accepted as present fact it is misleading.

Life in the American West to-day is the most absorbing thing in the world from the standpoint of a man of action. It is a new life, the subjugation of a refractory world by the rod of science, the preparing of the granary of the nation for fifty years, the emplanting of a higher and more perfect civilization than that of cities.

One of the Titans of to-day's *true* American romance, for instance, is the Reclaimer.

What vaster figure looms?

Which, I ask, is the figure of most genuine romance—the picturesque puncher, luxuriating in fuzzy chaps and a two-by-four imagination, or the young modern Master of the Desert, steel-sinewed and brown, armed with a surveyor's telescope, the nails in his boots shining like silver above the hard sands, and in his resourceful mind the collegiate glory that was Greece, backing up the grandeur that is America?

Western America is taking care of the whole of America. Not all the West is nursing the country in the same way, but whether it is the sturdy Middle West farmer with his principality of corn and a dukedom of oats, or the new juvenile Edisons who laugh under the cliffs of the Sierras as they nonchalantly pluck the electric legs of a million mad horses from skyscraping cobwebs of falling water, the end is the same: they are the fundamental producers of the greatest nation in history.

The Western city is taking on the mental complexion of the West's energetic young man. Those who come West know this; those who sit at secure firesides and clip secure bonds of secure corporations would be astonished beyond measure to hear it. Possibly they would not believe it. The unit-school, the Paris shop, the Acropolian civic-center, municipalities whose territory approximates that of Greater New York, the outdoor theater, the aviation college, competitive architecture, the agricultural university, endowed professorships in forest lore, the municipal newspaper, the municipal railway, wireless telephony—and we may add woman suffrage, are established factors in the Western big town.

There is no roof that one can put upon the dreams of the play-maker of the *real* West. Mind you, I did not call this the one and only ring in which all dramatic progressives should shy their lids. I merely said "Western." The psychologic drama of the East, the drama of souls, of intensity in pianissimi; of empires bartered, swapped, stolen, battled-for, given and loved away over Circassian veneer; of Mimis and Rudolfs on the East Side; of Pompadour-and-Louis on Riverside, will flourish and grow greater and more significant than any importations that Mr. Frohman ever made, or that Mr. Belasco has "adapted." Coming home to Western drama, it is time for the arising of a twentieth-century immortal, who with clear eyes will behold an epic of strong men such as never has been lived, and, beholding, will set it down as simply as Shakespeare set down the acting chronicle of his day.

The Western city has been upreared by the Easterner, and in it lives the Easterner and his children, and, nowadays, their children. The result of this emplanting of Down East culture in Western soil has been the growth of an almost Gargantuan demand for big, fine new things in all the arts—sartorial to theater. This demand is supplied, in all the arts save one. Fashions spring simultaneous upon Broadway and Market Street, the latest freak in New York millinery is apt to be only seven days' late in Portland, the news agent under the *Times* tower shoots out his new periodicals at an hour almost identical with saletime in the Los Angeles Alexandria. All these things are nicely taken care of by thoughtful haberdashers and publishers, but how about the play?

There's the rub, for the better the play, the longer the wait, nowadays. For a hit, we wait at least half a season; for a knockout, a year; for a sensation, often two years. The metropolitan fall-downs hurry West upon the wings of Escape, and a fluke in a Broadway house is apt to jar our long-suffering public before the ink on the premier roast has faded.

Him that hath money, sayeth the sage, journeyeth, if he be wise. Not always. Your corporation president, with a world of affairs dogging even his sleeping hours, may not get away from Denver in the whole Winter. His wife won't go without him. The youngsters perforce stay at home. Yet are not these people as cultured, as keen in their appreciations as those complacent folk, who can Newyorknewhavenandhartford from Mount Vernon any night, and to trundlebeds again before the bulldog forms are locked?

One of two things must be done, and I predict will be done in the next five years. Either there will be dramatic civil war, and a new play-republic will establish its capital somewhere to sunset of the Missouri, or the kings, princes, and other serene altessen of make-believe will follow every New York hit immediately, with *first-class* companies for the West. Ominous italics. There are a few of our producers—and I could name them—who still think that men go to the theater in San Francisco in long boots, and that dudes in Seattle affect Horacegreeleys under their chins. Fortunately, these benighted are not only few, but getting fewer. It has dawned that there are more tanks East than West, and that where a thousand in Jersey may think Augustus Thomas a referee, there are mighty few in Texas who do not know him for the splendid, thinking play-constructor that he is. The Western company of inferior class has already had its hangman's sign-manual blazoned on the wall of enlightenment. A first-class company for New York and a first-class company for Chicago, the present idea, must very soon have A1 company No. 3 for the super-West, added to the managerial first-cost estimate.

An innovation, inaugurated within the past twelvemonth, the transcontinental "jumping" of whole companies from New York to either Los Angeles or San Francisco, and allowing them to play back, perhaps with the cast slightly altered after the run of the Coast cities is a hesitant, experimental step in the right direction.

No matter what is done, the rise of San Francisco and Los Angeles as independent production-centers will, in the not-far-distant future, create many plays and companies by, of, and distinctly for the West. I am sure that it will be, perforce, of geography and circumstances.

The West is in sore need of a man who shall be to her drama all that the late Frank Norris promised to be to the Western novel. There was a writer, indeed, of vision beyond the day, a mind grasping the true colossality of the plains and the mystery of the trans-Rockies. The West has advanced since Frank Norris's little hour, an advancement to be measured only by the meter of a racing Morane—but Norris briefly caught its great idea.

I have refrained from blowing private horns here, or from pointing in village pride, yet I will say that Western productive hope now seems centralized on a young prophet, greater than any who has ever appeared among us. Oliver Morosco is easily the biggest resident dramatic figure west of Chicago—and why do I draw the line at Chicago? I don't know that Chicago possesses any Moroscos. If so, I have never heard of them. Still in his mid-thirties, Morosco has brought his own companies in Los Angeles to Daly perfection, and in his magnificent new theater, almost completed, promises still another, a superstock, which he fondly hopes will be the finest thing of its kind on record. And it is important to note, in view of what I have said, that the new Morosco company, with two leading men, two leading women, and double strength quite down the line is to be a producing company only. With few exceptions, its big stage and artistic staff will be devoted absolutely to the creation of new plays. Morosco in the East you know—of course. But what you may not know is his absolute loyalty to the West, and our corresponding pride in and loyalty to him.

GOSSIP.

Charlotte Downing has scored a distinct success as the would-be prima donna in The Country Boy.

Carter De Haven, Myrtle Gilbert, Virginia Evans and forty of the chorus from Hanky Panky, at the Broadway, motored up to the National Theater, in Bronx Borough, on Sept. 18, and surprised the natives by interpolating a scene from the Broadway production. It was following the lead of Joe Weber and Lew Fields, who ran up there one night last Spring and introduced a sidewalk conversation, under the impression that they wouldn't be recognized. They were.

Jan Kubelik is said to have changed his name. In future, it is announced, he will be known as Janos Polgar. Probably he can play the violin just as well under any name.

Vernon and Irene Castle have been engaged for The Lady of the Slipper.

In addition to staging The Argyle Case for Klaw and Erlanger, Gustav von Seiffertitz will play the character role of a German scientist who turns counterfeiter.

The direction of the English provincial tour of Ben-Hur, which began Sept. 16, is in the hands of George Dance.

E. J. Carpenter's School Days company was the first theatrical attraction to give a benefit to the sufferers by the recent tornado in central New York. The performance was given at Oswego, N. Y.

A rigid system of fire drills and uniform inspection has been instituted by B. F. Keith in all of his New houses.

Fanny Hertz has been engaged as general understudy for the feminine roles in the New York company of Ready Money.

Signor Perugini has been engaged for The Yellow Jacket.

Rehearsals have begun at the Fulton Theater for Edgar Selwyn's new comedy, Coming Home to Roost, which Harris and Selwyn will produce at the Hollis Street Theater, Boston, on Oct. 14, and which will come into New York three weeks later.

Cecil Cunningham and Franklin Farnum have been engaged for Somewhere Else.

Howard Estabrook and Carl Sauerman are signed for Little Women.

ACTRESS WHO IS NOT A "TYPE"

AGNES BARTHOLOMEW AT TWENTY-FOUR A TRIUMPH OF MAKE-UP AS AN OLD LADY OF SEVENTY IN "A SCRAPE O' THE PEN"

THE introduction behind stage in Weber's Theater was to an old lady with a slight stoop and a kind, motherly sparkle in her eye; distinctly, she was all that her age of seventy years implied. Yes, she would accept an invitation to luncheon next day, and could she be excused just now, for she had to go back into the scene. The interviewer called next day at an apartment on the West Side, and he was greeted at the door by a trim young lady who said that she would be ready in just a moment. She was just what her youth of twenty-four years implied.



AGNES BARTHOLOMEW.

It was Leezie Inglis who made the engagement, and it was Agnes Bartholomew who went out to luncheon, the answer being that although they are not one and the same person, it is Miss Bartholomew who becomes Mrs. Leezie Inglis eight times a week. Yes, kind reader, it was an agreeable surprise to find that Miss Bartholomew was so young, for even a glimpse at their respective portraits had not prepared for any such contrast. But then the interviewer is not the only one who has been fooled, for night after night the audiences who enjoyed A Scrape o' the Pen think that Miss Bartholomew must be a pleasant old lady herself, when she makes Leezie so lovable.

For this Scotch actress has achieved a masterpiece not only of acting but of makeup. Ordinarily a woman on the stage is supposed to be willing to hide behind her part in character work, no matter how homely she has to appear, but as a matter of fact those who do it on Broadway are almost rarities. Certainly Miss Bartholomew has no rival in leaping over forty-five years. The actresses are not altogether to blame, of course, for managers, in their search of types, are not likely to afford the opportunity for such transformation. That makes it safe to say, without personal allusions, that most of the old ladies on our stage have probably passed their first youth in real life.

And, according to Miss Bartholomew, the same is true in England, which means, although she would not admit it, that her ability is a triumph over both systems. She was actually engaged by Graham Moffat for Joseph Weber after she had attracted the author's attention by acting similar parts in a short engagement at Glasgow. From another source than herself it was learned that she was probably the highest paid actress in Scotland, earning the munificent salary of $125 a week. Now she is earning just twice what Kate Moffat was paid as Bunty in London.

She was trained in a dramatic school and she admits it. In the course of that luncheon conversation she told how she had recited at Sunday school entertainments from the years when she lisped until the eventful occasion when she gave her first advertised recital. She was just sixteen years old at the time. In the delightful Scotch of her telling, "Father was not strong for it. He did not like the risk, but I got him to tell me that I could, and off I trudged to the bill posters with an armful of bills. They made my arms ache, but I was so proud I would not let anyone else carry them. And the old bill poster, he promised that he would do his best for me. I told him to post one on Saturday night outside the hall, so that people would see it when they came out of the kirk, and he said he would. Sunday I had an awful feeling when I came out myself and saw it upside down. The good man was so anxious to get it up that he did it in the dark. But everybody stared at it, and we had a big audience at the recital. After that I never had any more trouble getting engagements. I gave recitals all through Scotland and England, and after a while I went to Sir Beerbohm Tree's dramatic school in London for the full course."

"Have you appeared in any of the variety halls?"

"Only once for the Titanic benefit, when my performance cleared one hundred and fifty pounds. As soon as it was over the manager offered me a contract for three weeks, but I didn't take it. I had all the work I could do giving readings, a pretty good financial thing, too. My family didn't want me to go on the stage, but they have changed their minds since. I took a special engagement in Glasgow to play an old lady's part, and the author wrote another play with the same part in it, so that I could take that, too. Then I went back to my drawing-room work. You see I have something good for a steady income, so they had to pay me a good salary to get me to come over here. There are some engagements waiting for me in England now."

Curiosity had to be satisfied as to just how she made herself into an old lady so thoroughly that the



AS LEEZIE INGLIS IN "A SCRAPE O' THE PEN."

deception was perfect at close range. She answered: "It takes me three quarters of an hour every time, for the foundation is so important. It was easy enough to make a cross old lady by drawing lines, but I didn't want her, so I experimented until I found a Leezie that suited me. I found her by using lights and shadows in the way artists do for their pictures."

Then came the confession that although she liked old ladies, she preferred to be young on the stage as well as off. Some day she hopes to appear in America with a Scotch play in which she can have such a part.

D. H. WALLACE.

AMONG THE STAGEFOLK

The first reading of Lew Fields's next production, The Sun Dodgers, occurred at the Broadway Theater recently, when were present Eva Tanguay, George W. Monroe, Harry Fisher, Nat Fields, Denman Maley, Harold Crane, Jerry Hart, Belle Blanche, Maud Gray, Nan Brennan, and Marion Whitney.

Eva Fallon has been engaged to alternate with Gertrude Bryan in Little Boy Blue.

H. V. Esmond's latest play, A Young Man's Fancy, was tried at the Criterion, London, on Sept. 17, and was unfavorably received.

John Wilmer, business-manager of Lewis Waller's A Butterfly on the Wheel and The Explorer last season, arrived in New York recently from England.

Leoncavallo's new opera, Tzingari, was produced at the London Hippodrome on Sept. 16.

Josephine Florence Shepherd is in the cast of He Fell in Love With His Wife, which opened in Poughkeepsie, Sept. 23, under management of Robert Campbell.

Julia Peggy Nagl is leading woman in Officer 666, now playing New England.

The company which is to present the Pixley-Luders operetta, The Gypsy, were put into rehearsal by John Cort a week ago, under the stage direction of Al. Holbrook. Josephine Morse, Adelaide Orton, Ernest Lambert, and Edmund Mulcahy have recently been added to the cast.

Haddon Chambers has sent word to Charles Frohman that he will leave for New York on Oct. 12, bringing with him the completed manuscript of a new play for production in December.

Priscilla Knowles in The Girl from Brighton at the Academy of Music now has a song called "A Widow Wise."

Charles Frohman's next musical comedy production will be The Marriage Market, in which Donald Brian is to star. George Edwardes will come from London to witness the premiere. He has obtained the play for England.

Cecilia Loftus returned recently from England to begin another American tour.

Cosmo Hamilton staged his play, The Blindness of Virtue, in Montreal on Sept. 30.

Wilson Mizner underwent a successful operation for appendicitis at the Hahnemann Hospital in this city on Sept. 20.

A Sunday Well Spent by H. G. Chapman, was produced by Martia Leonard at her Greek Theater, Brookside, Mt. Kisco, N. Y., recently, the cast including Frank Lee Short, Clifford Devereaux, Henry Grafton, Robert H. Hamilton, Joseph Jackson, John Raymond, Marion Leland, Martia Leonard, Frederica Going, Ruth Copley, and Kathryn Vincent.

Oscar Figman has been re-engaged by Henry W. Savage for The Merry Widow.

Charles Mason has been engaged for The Lady of the Slipper.

Robert H. Hamilton, Harriet R. Ayer and an amateur cast gave two performances of As You Like It recently at Bertlett's Wood, Montague, Mass., receiving most favorable notice from the Boston papers.

It is proposed that John Drew make an Australian tour next year in The Perplexed Husband.

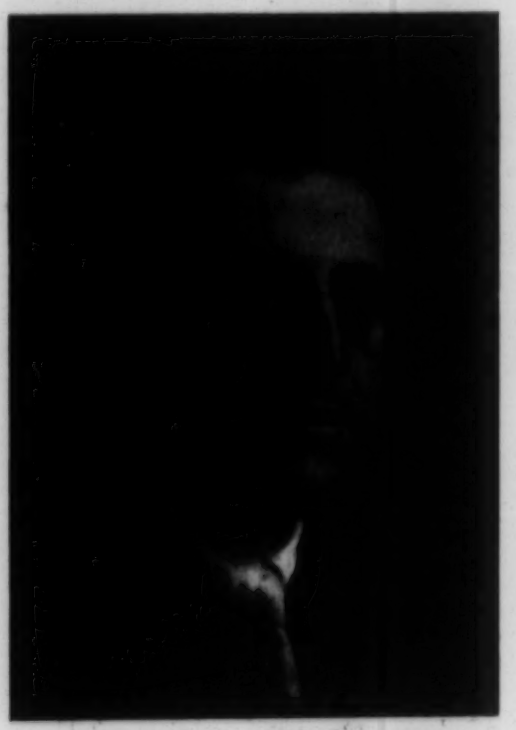
A daughter was born to Mr. and Mrs. Orson D. Munn (Margaret Whittaker Lawrence) at Orange, N. J., on Sept. 16.

Julia Varney will be transferred to the road company of Little Women, Lillian Dix replacing her in the local cast.

Madame Simone has sailed for this port, to be seen in a new play by Louis N. Parker and D. Devere Stackpole.

GALLERY OF PROMINENT CRITICS

Tarkington Baker, the dramatic critic of the Indianapolis *News*, is fond of reciting his first experience as a critic of the drama. "For visiting a theater and being detected," his story runs, "I was led by the firm and able hand of my grandfather to a choice place beneath an old 'sampler.' It's trite motto informed the world in red worsted that 'Prejudice begets error.' Here the stick of authority was well applied, and, when subsequent opportunity was afforded for reflection, I was conscious of arriving at two conclusions. The motto had been vindicated, and the play I had seen had not been worth the price I paid. I emerged, therefore, from my enforced retreat a



TARKINGTON BAKER,
Dramatic Editor of the Indianapolis *News*.

chastened and a wiser youth and—a dramatic critic."

Mr. Baker is a native Hoosier, born in Indiana in the old town of Vincennes. He has been interested in the theater from the time, he says, when a child of six he saw the Vincennes Opera House burn to the ground. He is a deep student of the drama, thoroughly informed and a critic who has made the *News* famous for this department of the publication. Last year Mr. Baker was selected by the faculty of Indiana University to establish a class in the study of the technique of the drama. His lectures, delivered at this institution, were so well attended that the original lecture room assigned to Mr. Baker was outgrown and, twice, subsequently, during the year, larger quarters were sought.

Mr. Baker's connection with the *News* dates back to 1905. He is a critic of the constructive school, insisting always upon high standards and devoting himself to the interests of the higher dramatic art. He has served well in educating the public taste of Indianapolis theatergoers, and has an unusually large "following" among Indiana readers. At times his attitude has been assailed, but Mr. Baker enjoys the support of a newspaper that refuses to permit its business office to have anything whatever to do with its editorial utterance. He has written many magazine articles, and, gardening being his hobby, one of the authoritative books on that subject bears his name on the title-page.

PHILHARMONIC'S FINE SOLOISTS.

The Philharmonic Society of New York announces the following soloists for this season: Eugene Ysaye, Mischa Elman, Efrem Zimbalist, Henry P. Schmitt, Maud Powell, Louis Persinger, Bonarious Grimson, Leo Schulz, Leopoldt Godowsky, Max Pauer, Ernest Schelling, Rudolph Ganz, Josef Lhevinne, Germaine Schnitzer, Henri Leon Le Roy, Axaver Reiter, Madam Schumann-Heink, Madam Alda, Marie Rappold, John McCormack, Carl Jorn, Reinhold Von Warlich, Florence Hinckle, Nevada Van der Veer, Reed Miller, and Frederick Weld.

HARRY LAUDER ILL.

Dispatches from London report the serious illness of Harry Lauder, the Scottish comedian. The trouble is reported to be ulcer of the intestines, and a specialist has been consulted.

"DRAKE."

Louis Parker's English Patriotic Drama a Pronounced Hit in London.

LONDON (*Special*).—Drake, now running at His Majesty's Theater, is a great play, a masterpiece, virile, strong, and breezy, but lacking in subtlety and humor. It is forcible, if anything, overpowering by its forcefulness. First and foremost, it is spectacular, and each scene grows in grandeur until the consummation in the final great thanksgiving scene, a mass of color and gorgeous in the extreme.

It is a great play, but it is not history, or, rather, it is history idealized. Louis Parker is not a historian. He is rather artist, visionist, and the grand old story of the defeat of the Spanish Armada ever stirs the hearts of those in whose veins runs English blood, and lends itself to idealization.

But assuredly good Queen Bess was at the time fifty-five at the least, and not sweet eighteen. Her hair was red rather than auburn; and she was not beautiful, whereas her representative is beauty personified in the glory of her youthful charm. Though she be not Queen of England, she is at least queen of hearts. And though Phyllis Neilson-Terry's dresses are beautiful, her ruff most becoming, and she holds herself royally, the part does not give full scope for her histrionic powers, and the other Elizabeth, played charmingly by Amy Brandon-Thomas, has too little to do or say, and is comparatively a minor character.

The one incident which makes the play, turning it from a mere magnificent spectacle into pure human drama, is when, after condemning his whilom friend yet betrayer to death, Drake clasps his hand once again and they drink to each other in a bowl of sack ere the villain, chastened and repentant, goes to his doom. It is a tense moment and fraught with that touch of nature "which makes the whole world kin." Of course, there is the famous game of bowls scene, with Plymouth Hoe in the background; then follows the burning of the Armada, vivid in its glare of light and smell of gunpowder.

Lyn Harding makes a fine Drake; the old buccaneer was a sea hero, if no saint, whilst Philip Merivale is equally good as Sir John Doughty, villain. When Lyn Harding leaves for America, Mr. Ross, his understudy, will take his place. It is a play that will appeal to Americans, but if their time in London be short they should procure seats by wireless, for the booking is very heavy. It is to be hoped, therefore, that the play may run over the Xmas holidays, for it is one which the young folk should see. In the days of good Queen Bess, patriotism was a creed and men suffered gladly and fought bravely for their country, their sovereign, and their God. AMY STEPHENS.

PREMIERE OF "THE DAUGHTER OF HEAVEN."

That spectacular play, The Daughter of Heaven, in which the Liebler Company promises to surpass The Garden of Allah, will be produced at the Century Theater on Saturday afternoon and evening. Pierre Loti, co-author with Judith Gautier, and George Egerton, adapter for the American stage, will be present at the world's premiere, and they will witness the results of many months of preparation under the guiding hand of George C. Tyler. Representatives have toured China to prepare for special details in reproducing scenes, executives of the Liebler Company have spent months with the authors covering every point, and Hugh Ford, as stage director, has assembled a notable cast and prepared the whole for production. The play itself is said to be a Chinese Romeo and Juliet, treating of the clash of dynasties. In the cast will be Viola Allen, Basil Gill, Lee Baker, Henry Bergman, Master Norris Millington, Bernard Fairfax, Claude Brooke, Clarence Heritage, F. Wilmot, Marshall Wynn, Roy Merrill, David Kirkpatrick, Lawrence O'Leary, Maud Salvini, Rose Norris, Charles D. Herman, Nicholas Burnham, James Devore, Frank Russell, Joseph Valtin, Walter Kraemer, Charles Stocker, Charles Brokaw, and Nina Parke.

GERTRUDE VANDERBILT SUES ZIEGFELD.

Gertrude Vanderbilt has brought suit in the City Court of New York to recover $1,265 from Florenz Ziegfeld, Jr., for alleged breach of contract. She sets forth that Ziegfeld cabled to her in London to come to New York to appear in A Winsome Widow, and that when she arrived he refused to engage her.

LORAINE IN THIRD ACT OF "MAN AND SUPERMAN."

Arrangements are being made for Robert Loraine to give, at special matinees in the Hudson Theater, the third act of Man and Superman. This act has never been given in America at all, and it has never been given in its entirety anywhere, producers having been forced to omit it on account of the length. During the revival of Shaw's comedy in London in 1907, Mr. Loraine gave John Tanner's dream. Rumor has it that Bernard Shaw has taken advantage of the theatergoing public's ignorance of this omitted part, and drawn upon the scenes for his wittiest and most popular lectures.

PERSONAL

BARTHOLOMEW.—W. H. Bartholomew, the once favorite character actor and pantomimist, who for some years has been one of the happy family at the Forrest Home, Philadelphia, paid a visit to New York last week and called at THE MIRROR, as well as on many of his old friends and associates. He is looking hale and hearty and as active as ever. Mr. Bartholomew will be remembered with Moffitt and Bartholomew, the great pantomimists of the French School. Mr. Moffitt died some ten years ago, and Mr. Bartholomew celebrated his eightieth birthday on the fourth of last March, and it seems likely he will be able to visit New York for many years to come.



ELIZABETH BRICE,
Prima Donna of "Tantalizing Tommy."

BRICE.—Another of the young leading women in New York productions is Elizabeth Brice, who appears in Tantalizing Tommy. She has been well received here as well as in Chicago.

FERGUSON.—Robert V. Ferguson, that handsome, versatile, and splendid character actor and comedian, has returned to New York after a siege of ill health that began with a serious operation, which confined him nearly ten weeks in a Baltimore hospital, and ended with a pleasant recuperation in Bermuda. As everything that Ferguson does has the mark of quaint originality, so his ailment furnished the medical fraternity with cause for wonder, and the surgeons are almost as happy as the comedian over their success. The rejuvenated Ferguson looks as if he could play the leading juvenile in a beauty show.

HEDMAN.—A leading woman in a Charles Frohman production at the age of twenty, Martha Hedman must find the world a place of great opportunity. And she has proved during the New York engagement of The Attack that she fully deserves the opportunity. Charles Frohman brought Miss Hedman from Sweden. The photograph on which the cover of this week's MIRROR is based was taken by Sarony of Fifth Avenue.

ILLINGTON.—After a season of forty-six weeks in Kindling, Margaret Illington came into New York last week for a few days, and went at once to the South for a brief vacation. She will open her second season in Charles Kenyon's play in Washington, D. C., Nov. 4.

MAXWELL.—Everett C. Maxwell, playwright and critic, who is well known through his work on the staff of the *Fine Arts Journal*, *The Craftsman*, and other equally high-class publications, will have charge of the dramatic department in the *West Coast Magazine*, of Los Angeles, Cal. Mr. Maxwell is a careful and comprehensive student of the modern drama, and it is his intention to review all of the best in modern dramatic publications.

SEATON.—Violet Seaton, who has been selected by John Cort to sing the title-role in The Gypsy, began her stage career in the manner of romances. As a child she was singing for her own pleasure within the garden walls of friends on the Isle of Man, whom she was visiting, when professionals who had an engagement at a music hall heard her. They found means to form an acquaintance and arranged that she should appear that very evening at the same theater. On the same bill were Vesta Tilley and other entertainers of note. Success followed, with the result that Violet Seaton found engagements awaiting her in music halls throughout Great Britain. She is twenty-two years old.

"THE BLINDNESS OF VIRTUE."

(*Continued from page 7.*)

Holmes-Gore was excellent as the vicar and Basil Haliam capital as young Graham. Pollie Emery contributed a clever character sketch of a garrulous old servant. Madge Murray did good work in the bit of Mary Ann. W. A. TREMAYNE.

"HELPING THE CAUSE."

A Playlet Produced at the Colonial, Sept. 30, by Mrs. Lily Langtry.

Lady Victoria Vandeville ..... Mrs. Lily Langtry
Sir Martin Maggies ..... C. B. Bevan
Dr. Bradfield ..... Alfred Mansfield
Wardress ..... Mrs. Fleming

Considering the fact that Mrs. Lily Langtry—or Lady de Bathe if you prefer—made her first appearance in this country in 1883, when she already had a reputation in England, she may be said to rival the Divine Sarah in preservation of youthful spontaneity. And her popularity is as great as ever, if the audience which crowded every available space in the Colonial for her opening, may be taken as a criterion. They were there, first of all to see Mrs. Langtry, and then hoping that she would have an agreeable play. She had that in a satire on militant suffrage which was so neatly written that the author ought to have credit for it. It is merely the happenings when an attractive suffragette arrives in her cell at Holloway Jail, and charms the doctor and the governor of the prison until word comes that she is released, and she must go out to meet her fellow charmers; very simple, but very neat, and the acting distinguishes it still more. Mrs. Langtry is as vivacious as ever, and she has a capable company. W.

"AT THE BARRACKS."

Operetta in one act by Cecil B. de Mille; lyrics by Grant Stewart; music by Robert Hood Bowers. Produced Sept. 30 at Keith's Alhambra Theater by Jesse L. Lasky.

General Baron von Gardremark .... A. Jefferson Gorman
Captain Prince Karl von Wallenstein .... Fritz Sturmfels
Lieutenant Max von Bruchtholtz ..... John H. Purcell
Constance Adams ..... Nellie Brewster
Miles ..... Myles McCarthy
Color Sergeant ..... Jack Hartford

One pretty and charming song, "Love Is the Heaven," sung by Fritz Sturmfels and Nellie Brewster, compensates for a half-hour of rather indifferent entertainment. Mr. Sturmfels's English is much clearer than when we last heard him in Baron Trenck, and his tenor voice can thus be enjoyed with far less irritation. A few more mannerisms conquered and Mr. Sturmfels will become as popular here as he is already abroad. Although Miss Brewster sings sweetly, her modesty makes her fancy it necessary to disguise her natural good looks by excessive make-ups. Myles McCarthy, who furnishes comic relief by the simple but effective method of calling the Kaiser "Emp" and defying the whole Austrian army in American slang, is at times genuinely funny. The operetta, which depicts the quarters of Prince Karl in the barracks of the Royal Hussars, Vienna, is handsomely staged, and the military costumes are rich and pleasing.

H. E. S.

"THE SYSTEM."

A playlet conceived by Taylor Granville, written in collaboration with McCree and Clark, and produced by Taylor Granville at Keith's Union Square Theater, Sept. 30.

Billy Bradley, alias "The Eel" ..... Taylor Granville
Dan McCarthy ..... Redfield Clarke
Tim Dugan ..... Clifford Dempsey
James O'Mara ..... Richard Quitter
Officer Flynn ..... George Dickson
Tom Hadley ..... Fred Burton
"Buck" Hanrahan ..... William Odom
Phil Wallack ..... Jack Raymond
Mr. Darnell ..... Hugh Bangs
Bobby Perkins ..... Joseph Roberts
Harold Brookthorne ..... Ernest W. Shield
Mr. Inhad ..... Philip Hardy
Mrs. Deming Worthington ..... Bertine Robinson
Maggie ..... Bertine Robinson
Goldie Marshall ..... Laura Pierpont

A crook called "the Eel" is accused of robbing the home of Mrs. Worthington. He knows, Goldie Marshall, his "gal," knows, and Dugan the detective knows, that the charge is merely a "frame-up" to send him back to jail. He and Goldie, accused of being an accomplice, are released into her room where there is a dictagraph, but they have nothing to betray. They steal the detective's money—accumulated graft, of course—and run away to the West to start over again.

Except for that stealing of the detective's money, Taylor Granville had here the basis of a good playlet, but he failed to realise his opportunities. Instead of making it brief and to the point, he elaborated it into three scenes, with fifteen characters and a crowd. Then he made the characters talk as no people would talk, until one could only hope that it would soon be over. D. H. W.

"DES MEERES UND DER LIEBE WELLEN."

Grillparzer's classic tragedy, produced at the Irving Place Theater Sept. 26.

Hero ..... Rose Lichtenstein
Oberpriester ..... Heinrich Marlow
Leander ..... Max Juergens
Naukleros ..... Otto Stocki
Janthe ..... Konstanze von Zeckendorf
Tempelhuter ..... August Meyer-Eigen
Hero's Vater ..... Ernst Robert
Hero's Mutter ..... Georgine von Neuendorf
Ein Sklave ..... Louis Pratorius

Dr. Maurice Baumfeld opened the season at the Deutsches Theatre Sept. 26 with a production of Grillparzer's familiar play, Hero and Leander. The new players whom he had brought over from Europe and the former members were heartily welcomed by the audience which filled the house.

SOTHERN AND MARLOWE AT THE MANHATTAN.

E. H. Sothern and Julia Marlowe's season at the Manhattan Opera House is surpassing in popular acclaim any of their former engagements. The takings for this year have exceeded the record made either at the Academy of Music, Broadway Theater, or the Manhattan Opera House. There were crowded auditoriums for all the performances during the past week. During the present week of the repertoire five plays are divided as follows: Merchant of Venice, at the Wednesday matinee; Wednesday night, Twelfth Night; Romeo and Juliet, Thursday night; Macbeth, Friday night; Twelfth Night, at the Saturday matinee, and Hamlet at night. The new members of the Sothern and Marlowe company to win favor are Helen Singer, Leonore Chippendale, and Edward Sayre Crawley. The old members of the company who are seen in the role made familiar by their impersonations in years past are Frederick Lewis, Rowland Buckstone, William Harris, Thomas Coleman, Sidney Mathers, and Ina Goldsmith. The Sothern and Marlowe productions, both in scenery and costumes, are kept up to the high standard long established by this organization.

BERNSTEIN TO WRITE PLAY IN ENGLISH.

Henri Bernstein, the author of The Thief, Samson, The Whirlwind, and The Attack, has cabled Charles Frohman that he has started work on a new play which will be ready in March.

This cablegram refers to the play sold last Summer to Mr. Frohman in scenario form, and eventually to be written by Mr. Bernstein entirely in English. Mr. Bernstein is said to be thoroughly adept in colloquial English—his mother is an American—but this will be his first play ever written in any language other than the French.

GERTRUDE DALLAS IN "NE'ER DO WELL."

When Katharine Kaelred's contract as leading lady in The Ne'er-Do-Well expired last week, at the end of her fourth week in the position, she was replaced by Gertrude Dallas. Miss Dallas is said to have been the personal choice of Charles Klein because of her success at the head of the Western company of The Gamblers last season. She acquitted herself with honors last week and went out with the company when it left for the road on Saturday night. The Ne'er-Do-Well is in Cleveland this week.

"THE NEW SIN" HERE OCTOBER 15.

Because of new arrangements at Wallack's Theater, New York, will see The New Sin earlier than had been expected. The opening performance for B. Macdonald Hastings's play is set for Tuesday, Oct. 15, and the company will be from the Royalty Theater, London. It includes Cyril Kneightley, Julian L'Estrange, O. P. Heggie, A. P. Poulten, Roland Rushtad, Arthur Bowyer, and Harvey Braban. George C. Tyler, of the Liebler Company, is the producer.

A NEW HOUSE FOR "THE MASTER OF THE HOUSE."

On Monday The Master of the House, which has been for seven weeks at the Thirty-ninth Street Theater, was transferred to the Lyric Theater, a much larger playhouse. Room was thus made for The Brute, which opened at the Thirty-ninth Street Theater Tuesday.

"BOUGHT AND PAID FOR."

This highly successful comedy ended its long run at the Playhouse last Saturday, with the notable record of four hundred and sixty-three consecutive performances. On Monday evening the company opened at the West End Theater, before a large audience, for a week's engagement in the uptown section.

PLAYS CLOSE.

Steve, Arnold Daly's vehicle, and June Madness both closed on Saturday evening. Honest Jim Blunt was removed from Wallack's, and its fate is now hanging in the balance, but it will probably go on the road, where Tim Murphy has a strong personal following.

DAUGHTER OF HAMMERSTEIN WEDS

Stella Hammerstein Quietly Marries F. L. C. Keating, of New York.

Saturday afternoon Stella Hammerstein, daughter of Oscar Hammerstein, was married to Frederick L. C. Keating, of this city, with only one member of her family, William Hammerstein, a brother, present. They were married in Jersey City by the Rev. Dr. A. Mayer. Although the engagement had been for some time announced, the return of Oscar Hammerstein from London caused the date of the wedding to be unexpectedly advanced, and news of the ceremony took their friends by surprise. Mr. Keating is a lawyer well known in Tammany Hall circles. Mrs. Keating formerly had one of the leading roles in Everywoman when it was produced at the Herald Square Theater two years ago, and has also been in vaudeville. She has not yet decided if she will remain longer on the stage.

PAYING DEAR FOR THEATER TICKETS.

Olivia M. Graw, the actress who impersonated Ida Conquest to the extent of asking for tickets in her name at the box-office of the Lyric Theater, has been sentenced to serve thirty days for petty larceny. There seems to be no limit to which some people won't go in order to secure seats.

GOSSIP OF THE STAGE.

John J. Collins, president of the Fred C. Whitney Producing Company, and Dorothy Regel were married at Stamford, Conn., on Sept. 19.

Elsie Herndon Kearns, late of the New Theater company, and Kenneth E. Casparis, of Columbus, O., announced their betrothal last week.

Harry Askin issues a statement that Cincinnati produces the best chorus girls in the country and he has appointed Director Charles Melber, of the Grand Opera House orchestra, in that city, to hunt up available chorus material.

Gaby Deslys and Harry Pilcer are coming back to America, having been displeased by London's censoring of their latest act. They are scheduled for the Shubert houses outside of New York, opening this month.

Edward Sheldon has introduced an element of novelty into his new play, The High Road, in that the entire feminine interest of the play is centered in the character to be assumed by Mrs. Fiske. It is by no means a short-cast play, however, as there are some fifteen important speaking parts.

Alice Kauser, representing Arnold Bennett and Edward Knoblauch, has arranged with the management of the Magyar Szinhas (Hungarian Theater), Budapest, for the presentation of Milestones there within six weeks. Negotiations are also in progress for the production of the play in Berlin, Vienna and Paris.

Lew Birch and Vera McKee, of The Balkan Princess, were married at Meridian, Miss., on Sept. 28.

The cast of Madame Sherry was changed in Cincinnati, O., Sept. 24. Flo Irwin, who figured formerly as Catherine, returned to the East to begin rehearsals with The Woman Haters' Club, and was succeeded by Dorothy Morton.

At the professional matinee of The Attack, on Monday, John Drew had one stage box as John Mason's guest and Billie Burke had the other.

On Tuesday night last week, Officer 666 had its 250th performance in New York at the Gaiety Theater.

Courtesy could go no further than in the scheme evolved by Julia Marlowe and E. H. Sothern, who opened in Shakespearean plays at the Manhattan Opera House Monday night last week. They have established a bureau of information with their company which will be presided over by a young college graduate. It will be his business to answer whatever questions may be asked concerning the two stars and the plays in which they are appearing. He will also be expected to show those who buy tickets in advance the exact location of their seats in the theater.

Mr. Forbes Robertson who intends to revisit America and Canada next autumn draws an interesting distinction between "touring" in the States and in England. "In America," he said last week in London, "a tour will take all the year round. Here it is only an affair of twenty weeks."

Robert Edeson is about to celebrate the twenty-fifth anniversary of his stage debut. The story goes that he first appeared before the footlights as the result of a dare when he was assistant treasurer at the old Park Theater in Brooklyn.

The popular price season closed at the Royal Theater, Montreal, on Sept. 28, with Edna May Spooner. The experiment had not proven successful.

THE NEW YORK
DRAMATIC MIRROR

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THE TIRED BUSINESS MAN.

The tired business man as a factor in determining the amount of imbecility that may be infused into a performance is a humbug. Sympathy on him is wasted. The sooner he is eliminated from the amusement problem the better.

There never was a greater fraud than this same tired business man whose mind is too fagged after a day's work to appreciate anything above an exhibition of meretricious faldelal.

We never hear of the tired professional man, the tired college professor, the tired chemist, the tired inventor, the tired shop girl, or the tired statesman. They do not exist as a distinct class of the great body of patrons of the playhouse. They do not demand a special form of amusement. They do not ask for a general lowering of the standard of art.

The professor of mathematics, after a day's fatiguing toil in class, goes to a performance of SHAKESPEARE and enjoys it. He is not menaced with an intellectual break-down. To him it is recreation. It makes him think about mankind in general, and he delights in the pleasure of having his imagination stimulated.

There were tired business men in the days of the great tragedians—FORREST, BOOTH, MACREADY, DAVENPORT, BARRETT, CUSHMAN, JANAUSCHEK. They were among their most loyal and enthusiastic supporters. No one ever heard of their being afflicted with mental paralysis for having seen a performance of Othello. No, indeed. The tired business man is of recent origin—like appendicitis.

THE PLAY AS A SAFETY VALVE.

If anybody doubts the influence of the drama as an educational factor, that benighted person should peruse sundry of the fiery laudations which are appearing in the London newspapers on Drake, LOUIS N. PARKER'S patriotic drama, regarded in the light of the mightiest appealing force to British patriotism.

The play is looked upon as the direct expression of John Bull's growl at the German North Sea fleet, and the London populace is as hysterical over it as a gang of Parisian petrolleurs at the sound of the Marseillaise.

Some regard it as a dangerous incentive to precipitous war; but in our opinion the fever created by Drake will tend to absorb much of the surplus bitterness which would otherwise seek to find vent in actual hostilities. The play therefore performs the dual function of a safety valve and an inspiration to patriotism, just as an Englishman's Home a few years ago kept London so busy applauding and hurrahing that it had no time to annihilate anybody. Then the invasion was expected from across seas by dirigibles. Now it is anticipated by dreadnoughts and torpedo boats.

In this extremity the stage is scoring one of its greatest triumphs and vindicating its influence as a great moral uplift.

WHO WILL CENSOR THE CENSOR?

An important faction in the Methodist Church of Canada is clamoring for a play-censor. An investigation is to be made by the Dominion Moral and Social Reform Council of the church concerning theaters in Canada, and if matters are found to be as shocking as reported, the Council is urged to appeal to the parliament to institute a censorship "for all theaters and for every play or act to be presented by any troupe, company, or association in the Dominion." An amendment to the Criminal Code is also to be recommended to make more clear the meaning of the words "immoral," "indecent," and "obscene" as applied to theaters.

The difficulty in a case like this has always been to define exactly what constitutes an offense against morality on the stage. A great many good Methodists would bring the wearing of fleshings by women within the meaning of the law, and a great many others would condemn the plays of Shakespeare, Ibsen, Maeterlinck, Hauptmann, Shaw, and Sudermann to the funeral pyre as immoral works.

The right-thinking, clear-minded members of the dramatic profession are as interested as the church in the suppression of immorality and obscenity on the stage. The trouble is that censorship conceives it to be right to visit its authority on intellectual subjects, as well as the quasi-theatrical riff-raff that imposes itself on the theater in one guise or another.

England's play censor was taken unaware when an enterprising manager unearthed an old play from the censor's pen which was heads and shoulders ahead of anything salacious in the plays he censored, and MARY GARDEN was hardly stretching things when, in referring to the exposure of crime and corruption in New York police circles, she exclaimed: "And these are the men that found my Salome immoral!"

The question is: Who will censor the censor?

THE USHER

Our barbarous accent continues to trouble Mr. Michael Faraday, the English manager, who solemnly declares that English players are superior to American actors and actresses, and ascribes the comparatively short visit of The Pink Lady with the American company to the sad circumstance that the London public did not "quite tumble to the American accent and methods."

Which recalls an interview in a London theater between an American playwright and a group of English actors during a rehearsal.

"You know you Americans speak a dialect," said one of the Englishmen. "Down in Kent the peasants pronounce 'grass' and 'glass' as you do."

"We may speak a dialect," said the American, "and pronounce 'glass' and 'grass' like the Kent peasants, but we don't say 'hade' for 'head,' as some London actors do right here on the stage, and we don't pronounce 'library' as 'li-b'ry, drop a syllable in a long word, say 'hayp'ny' for 'half penny,' and commit other obvious assaults on the English language which are music to the ears of a cockney."

♠

I would like to know "where we are at." When Madame Sherry was all the rage for a period, it was printed broadcast on programme and deadwall that the composer of the music was the late Karl Haschna, and to Haschna was universally attributed the composition of "Every Little Movement Has a Meaning of Its Own." Now that Haschna is dead and Tantalising Tommy is on the boards, the public is told that the composer, Hugo Felix, was also the composer of Madame Sherry.

Which is which?

The mystery may be explained this way: When Madame Sherry arrived, it is understood that the original music was discarded for some reason, and Haschna, with the prestige of having composed the music for Three Twins, was engaged to write the score which was heard at the New Amsterdam Theater. Possibly Mr. Felix composed the music to the original book.

These are doubtless the precise facts. That Haschna, now that he is dead, should be deprived of the credit of his work and Mr. Felix named as the composer, is hardly a square deal. Besides, it goes pretty far in presuming on the stupidity of the public.

♠

One person who knows the actor's life thoroughly from the inside, and just now stands far enough removed to get a clear perspective, is James Montgomery. And what does he think of the younger generation of actors? This is what he said just a few days ago: "They are too trivial; they need to tend to business. Life with them is all chatter, chatter, chatter, most of it scandal. A man and a woman walk down the street together, and right away they are the subject for table gossip at the actors' clubs. I don't see many actors reading or studying to broaden their lives. What are we going to do when the good actors are gone?"

♠

At least one of the New York critics does not know his Bible thoroughly. He displayed his ignorance of the Scriptures at the same time he exhibited a keen appreciation of the humor of a Scotch "family reading" scene in A Scrape o' the Pen. Adolph Klauber, the *Times* critic, said that Martha Inglis read from a chapter in Corinthians, whereas the "braw Scot" read from the sixth chapter of 1 Chronicles, one of those lists of names that characterise the Old Testament. Brush up, Brother Klauber, before any more Scotch plays come over.

♠

No longer will he be cheated out of his vote, this comedian, Willie Collier. He insists that he be taken just as seriously as the suffragists, and he swears by all the old jokes about Lillian Russell's husbands, that he will cast his vote this November. It is going to be for one Woodrow Wilson, and another one, Thomas Marshall, for Willie is a member of the finance committee of the Wilson and Marshall Theatrical League. The said league claims direct authority from above, meaning the Democratic National Committee. Well, all that Mr. Collier has to say about it is that he has never been able to qualify for registry, and so he has never been able to vote, but this time he is going to stick around New York until after Election Day, and then, no matter who wins, he is going to go out with his play, Never Say Die, under the management of Lew Fields.

The sad thoughts of the republic being deprived of Willie's vote for all these years moved some one to pass the collection plate, and Al. H. Woods dropped in his check for $1,000. Tears flowed. Brother Woods was the first to recover, and he said in a pathetic voice, "Just think of it. There ought to be laws passed that would allow Willie and actors to vote. After that the next most important matter is to keep the railroads from raising the rates."

One hundred and eight names were enrolled at the League Headquarters in the Hotel Cadillac on one afternoon, the first to sign being Augustus Thomas. The callers added $872 to Mr. Woods' contribution. Then, for fear the holy enthusiasm would subside, Harry Williams was appointed head of a committee to write campaign songs. The committee will be composed of song writers and musicians, and Mr. Williams will not be the only member. On the finance committee are Sam H. Harris, chairman, Walter J. Moore, treas., Augustus Thomas, A. H. Woods, Joseph L. Rhinock, H. Clay Minor, Joseph M. Schenck, Joseph W. Jacobs, and William Collier.

♠

A gentleman who signs himself M. J. Lisher—though any name will do—fears that THE MIRROR is unduly influenced by opinions emanating from Hamburg, Berlin or Vienna. Mr. Lisher—or whatever his other name may be—is needlessly alarmed. THE MIRROR is a strictly patriotic paper, and beyond professing a pardonable weakness for Hamburger steak and Vienna schnitzel, its editorial staff is made up of American minute-men who vote regularly on election day, are inspired by high ideals to uplift the American drama and a desire to aid in the suppression of humbugs, whether they be native sons or have their abiding place in Hamburg, Berlin or Vienna—even London. Art has no country, and the communication of Mr. Lisher—or whatever his name may be—proves the old adage that if you throw a stone and hear a yelp, you've hit something.

♠

Under scareheads, the Olean *Times* announced that "John W. Latham, a Bolliver boy, has been engaged to understudy E. H. Sothern," and then adds, "He will sing second tenor in the male quartette and take part in two plays." The Olean *Times* expresses the hope that Mr. Latham "will reach the heighth of his profession at no far distant date." As Mr. Sothern has no understudy, it is evident that Mr. Latham, the Bolliver boy, will go right on "singing second tenor in the male quartette."

♠

Apparently not content with the things that were done to Johann Strauss's world-famous operetta, Die Fledermaus, in London by Miss Gladys Unger, Maurice Farkoa threatens to interpolate a new song number by someone or other in The Merry Countess at the Casino. Mr. Farkoa is, if anything, already overloaded with song numbers which he cannot sing. That is probably why.

♠

Leander Richardson declares that William Boden, whose name is attached to Honest Jim Blunt as the author, is no other than Walter Hackett, formerly dramatic editor of the New York *American*.

BOOK REVIEWS.

WATCH YOURSELF GO BY, by Al. G. Field. Published by the author, Columbus, O., 1912.

In a very handsome volume, the veteran minstrel man has set down the highly interesting story of his own life, a narrative of most varied reminiscences and of many entertaining qualities. And there was so much that Mr. Field could remember to tell about himself, the hosts that he has met and the places that he has visited that it has taken all of five hundred and ninety-three well-filled pages to recount it. To essay to summarise the tale would be futile, there is so much of it, and the picking out of any particular episodes as more diverting than any others would be a thing impossible.

Mr. Field frankly admits that the big work has been a labor of love, that its putting together has been for years his chiefest pleasure. Let us quote from his preface: "I have no lasting hopes that my book will appeal to others as strongly as it does to myself. I am proud of the book, not that it contains much of literary merit, not that I ever hope it will be a 'best seller,' but for the reason it has afforded me days of enjoyment. In the writing of it I have communed with those whom I love. I never kept a diary or route book. What there is of this book is from memory—recollections of a busy life. If those who peruse this book extract half the pleasure from reading its pages that has come to me while writing them, my desires will be satisfied."

No one will ever regret having read the book, and one acquires from its perusal almost a notion that they must have met the author in person and heard the various anecdotes from his own lips. It is very well and profusely illustrated by Ben W. Warden and is beautifully bound in bright red cloth. There is a fine frontispiece, showing Mr. Field and his two thoroughbred dogs, "Court" and "Scott." The book is affectionately dedicated to "Court."

POEMS, by May C. Lassen. Published by William M. Allen, Red Bluff, Cal., 1912.

In a dainty little brochure, tastefully printed on heavy paper with rough edges and bound in white with gold lettering, May C. Lassen has given us some thirty and odd short poems, mainly dedicated to her friends and nearly all written in tenderness and true-heartedness. A few are a bit crude in form and rhyming, but the better ones quite overrule these and all possess the seldom found virtue of brevity. A number of the shorter verses are tenderly sentimental and would seem to be peculiarly adapted to the purposes of postcards such as the swains send to the sweethearts. It would make a very pretty gift book.

EDITOR'S LETTER BOX

AMERICAN VS. ENGLISH ACTORS.

Editor, DRAMATIC MIRROR:

SIR.—As an habitue of the American theater, I would like to ask—Why all this pandering to the English?

You can turn to the theatrical columns of hardly any current magazine without having thrust down your throat some odious comparison between the American and English actor.

As our American characteristics are quite distinct from those of our English cousins, I fail to see why the American actor is not just as essential to, and quite as worthy of encouragement in, a comprehensive field of dramatic art as his English compeer.

That the American actor has been, and is, capable of holding his own on neutral ground (clear of all national characteristics), the history, as well as present status, of the stage will, I think, prove to any impartial mind.

If the critic prefers the English to the American actor, that is his privilege; but I can hardly see the justice in condemning the American because he is not English. It is barely possible that he may be satisfied with his present nationality, and quite as acceptable to the public.

I have seen every importation during the past twenty years, but have not yet seen anything so superlatively fine as to impel me to donate to the "conscience fund" of the box office.

There is one thing sure; the English actor is supremely indifferent to the American critic, and the tone of many of these articles of comparison sound to the layman as though the writers were easing their pique at this English indifference by turning the venom of their pens against their more sensitive American brothers.

Of course, our playwrights are jokes—that is, those known to the theater-going public! We *have* good playwrights, excellent ones; but, out of their magnanimity, they are telling others how to write instead of doing it themselves. They are too busy elevating the American stage, by trying to thrust the American off of it and help the foreigner onto it, to bother with counting the royalties that would accrue from the plays they *could* write.

It's rather remarkable, isn't it, that none of them seem to tumble to the fact that a booster would be a refreshing novelty?

Trusting that in their efforts at elevation these kind gentlemen may not find themselves "hoisted with their own petard," I am, sir,

Very truly yours,
H. E. TERRANT.

PORTLAND, OREGON, Sept. 22, 1912.

MANAGERIAL DISCOURTESIES AGAIN.

Editor of THE DRAMATIC MIRROR:

SIR.—There is a subject on which the average member of our profession speaks often and seriously, and that is the discourtesy of the average managerial staff. It is an old subject, but it is a living one, and one we all are bound to reconsider, especially we of the non-successful brigade, once a season and alas! oftener. The side that we perhaps speak of oftenest is that the apparently biggest and most pretentious firm is usually the most courteous, all of which brings us back to the principle, "blood will tell," since the average staff of any concern take their tone from the absolute head.

When you write a courteous letter asking for an interview, or at least expecting a reply, you may stake your, probably, last dollar that if you have written to one of the real established, successful firms you will receive a reply. It is probably only a typed line or two, but you feel you are at least worthy that consideration, and it helps a man's good opinion of himself. Again, in a big concern surely they can afford to engage one man whose duty it is to see and know that letters are answered.

There is in New York city a most successful and busy playwright, but busy or no he finds time to send a courteous little note when an artist craves a chance to appear in one of his many successful plays. Is it because he is an Englishman? Banish the thought. I know an at present very successful little artist, who wrote to several managers for seats during the Lenten season last year, and only one thought fit to reply. He, too, alas! was an Englishman—also he was an actor-manager. Alas! Alack!

However, it is the old story of "like master like dog." If the head of a firm is a gentleman he will more naturally wish gentlemen around him, while perhaps the other class cannot endure the presence of his betters, and so employs mule drivers as being more congenial. Anyhow, take it from the struggling actor, the bigger and older the firm the surer the courtesy. Even in the case of mushrooms, few of us can distinguish between them and a toadstool, until we test them—then, ugh!

It seems a pitiful little subject, perhaps, Mr. Editor, but it is a big and galling one to the unknown and ambitious player especially. If you can find room for this little "thorn" in THE MIRROR'S cheery columns I shall feel deeply obliged.

Sincerely,
EVELYN SINCLAIR.

PROVIDENCE, R. I., Sept. 29, 1912.

DUTY OF THE STAGE.

Pointed Views on Our Language as Spoken by Englishmen and Americans.

Editor of THE DRAMATIC MIRROR:

SIR.—Either Arthur Stringer is a mental plagiarist or I am. If he has, unconsciously, or subconsciously, purloined my ideas upon the subject of standardizing English on the stage he has clothed them in such admirable raiment that I want to publicly thank him for his splendid article. When the National Theatre was established in New York some of us indulged the hope that it might, in time, create a standard for accurate and eloquent language that would become practically authoritative. We knew, of course, that this could not be done officially; but we felt sure that if the intelligent public recognized that one theatre was making a sincere effort to present pure and undefiled English that its influence would soon be felt and appreciated. And it is only in the theatre that this result can be achieved.

I may endeavor to use correct English in my pulpit, but, even if I succeeded, only a pitifully small body of people would be present in my church in the course of a year. Thousands of people annually crowd a popular theatre. Good literature has preserved the purity of the written tongue; but, of course, cannot preserve the purity of the spoken word. As Mr. Stringer says, every provincial dialect has invaded the stage. Some of the most delicate and exquisite features of our language are almost entirely obscured and neglected, even by our educated actors. Some of these actors have sought refuge in the habitual dialect of the English stage. But the Englishman, whether educated or uneducated, speaks no better English than his American cousin.

I have talked with Matthew Arnold, and his linguistic misdemeanors almost equaled those of the English rector, who declared that "who had yars ta yar let him yar!" I have heard the best speakers in the House of Commons, and in the House of Peers, and with the exception of a few men like Gladstone, Bright, and Bradlaugh, who spoke like educated Americans, these statesmen provincially marred their mother tongue as painfully as the member from "Cranberry Centre." I saw Henry Irving and Edwin Booth play Othello. Besides the cleanly cut and refined English of the American, Mr. Irving's provincialisms seemed almost like a caricature!

Unfortunately our English cousins can teach us but very little in the uses of a refined English, and the imitation of English peculiarities which is being adopted by many of our American actresses, needs as radical a correction as the use of the most pronounced native provincialisms.

I sincerely hope that you will persistently use the columns of your valuable paper to keep this subject before the managers of our great metropolitan theatres. Nothing will so extend the educational value of the modern drama.

Very sincerely,
JOHN SNYDER.

NANTUCKET.

CURTAIN CALLS.

Editor DRAMATIC MIRROR:

SIR: It is peculiar with the artistic conception which some of the theater managers of New York seem to have that the ancient curtain call is still so indiscriminately used. Perhaps they do not always injure a play—but they generally do, inasmuch as they break the illusion at the end of each act, which the playwright and actors have so faithfully striven to produce.

What is the sense of this? Why should the mind of the audience constantly be dragged back to the fact that the whole thing is mere pretense—that there is no truth in it?

Managers should bear in mind that most people go to the theater to enjoy their emotions, but the emotions are not truly aroused if it is constantly forced upon them that there is no sincerity in what they are witnessing—that it is no real heroine whose heart is broken—no genuine hero who has been struck down; for in a few moments the popular actress, Miss So-and-so, will be led out by Mr. Such-a-one before the curtain to bow and smile as if to assure the spectators that they were not really suffering—for it was merely playacting. The sympathy that has thrilled through the audience is killed then and there; and unless the acting and the play be very strong that sympathy is not rekindled through the evening.

I shall never forget the first time I saw and heard Madame Butterfly. When the forlorn little Japanese knelt on the matting-hung gallery and wistfully watched through the hours of the night for her lover's ship, the simple pathos of the idea made my heart ache—I could not keep the tears from stealing down my face. Wearied out, the baby slept; then the faithful nurse succumbed on her mat—but there *Madame Butterfly* still knelt, in her love and longing, keeping her vigil alone—and the curtain went down! Then—out came *Madame Butterfly* smiling radiantly upon the audience!

It was a shock; and when the curtain came up and we again saw her kneeling, gazing out in the early dawn, the illusion was broken, my sympathy gone. I recognized her as a little fraud, who had made out she had been there all night—and she hadn't!

Ah, it is such a mistake! Then again it cheapens the performance of a fine company. It is identically the same idea as that of the bareback circus rider, and the trapeze performer when they finish a stunt and hold out their hands to the audience, as much as to say: "See? Now give me your applause!"—or even as the little monkey when he gets through with his antics, and holds out his cap for the pennies.

There are too many noble women on the stage of to-day for this old custom to be retained. The dignity of a great artist is degraded thereby, it seems to me—and the onlooker is defrauded of his emotional enjoyment.

SARAH FONTAINE SAMPSON.

THOSE QUEER ANTICS.

Editor DRAMATIC MIRROR:

Sir—The splendid comments of The Usher on the actor or actress who is called out after an act, and acknowledges with a lot of monkey shines that are everything but natural, has made a big hit with me. But there is one bet that you have overlooked. Isn't there any way short of an injunction that will stop the habit of some players from appearing on a return after a heavy scene, with eyes rolled heavenward, and the player panting like a horse with the heaves?

Also, can't you do something toward choking off the practice of leading ladies in the average musical comedy from hanging on a note at the end of a song for a couple of measures after the orchestra and chorus have subsided, and the rest of the company is leaving the stage? This stunt always ends with a quick glance at the audience and one of those short "tow-headed Tommy" bows, and the lady has to hustle like the deuce to make her "get-away" before the drop of the curtain.

It has about the same effect on the writer as a tin can has on a dog. He wants to run away and never come back.

Respectfully,
WILLIAM RAY.

CHICAGO HEIGHTS, ILL., Sept. 23.

MARY ANDERSON'S LAST APPEARANCE.

Editor DRAMATIC MIRROR:

SIR.—In your issue of Aug. 29 there is an article entitled "Last Appearance of Mary Anderson." Mr. Sol Minster, of Washington, is very much in error in giving March, 1888, as Miss Anderson's last appearance, as I have before me a programme of the Hollis Street Theatre, Boston, dated week of Jan. 7-12, 1889. She was still under the management of Henry E. Abbey, and was supported by J. H. Barnes, Joseph Anderson, J. G. Taylor, Arthur Lewis, Herbert Waring, Sydney Reeves, and Zelie Tilbury.

Yours truly,
HOLLIS W. ALEXANDER,
503 N. Third Street.

ST. LOUIS, Sept. 8, 1912.

Mary Anderson made her last public appearance in Washington March 7, 1889, instead of 1888, obviously a typographical error.

LIKES "THE MIRROR'S" CRITICISMS.

Editor of THE DRAMATIC MIRROR:

SIR.—I am a constant reader of THE MIRROR. Admire your paper immensely and the criticisms of plays, which I believe quite free from personal interests.

W. J. THOMPSON.

ROCK ISLAND, ILL.

APROPOS O' MR. PINERO'S ART.

Editor THE DRAMATIC MIRROR:

SIR.—As you always do, you go to the nith of the matter in your criticism of Mr. Pinero's Mind-the-Paint Girl.

It is because Mr. Pinero has reached the summit of dramatic art and nicety that he is strong enough to command for himself leisure to build up, morsel by morsel, the situations he desires for his catastrophe and his climaxes. Indeed, you are right in so stating! But, while it is fine not to rush pellmell into situations, I am afraid there is a bit of danger, too, in being too nice and too tickled o'er the sere; that is, if we are going to continue writing plays for our theaters instead of for our libraries!

To sickly things over with the pale cast of thought is, as Hamlet pointed out, to turn awry the currents of emprise, and lose the name of Action. (And we have hardly got beyond Aristotle's proposition—four hundred years older than Christ—that what makes a drama is—Action!)

Mr. Pinero's art is magnificent or dainty or tender, and always a joy forever! But I trust, for stage purposes, he will not refine himself down to the last allspice, until his plays are only for those intellectual anæmics who can rhapsodize indefinitely over what they term "cameos" of Priscian speech, but that are about as chromatic as an affidavit-in-chancery, so far as details carry them!

For purely intellectual evenings we already have Bernard Shaw's "plays" ("Mr. Shaw's Conversations on Various Topics," as Dr. Morgan once called them in your pages). Please God, Mr. Pinero is not going to turn out a stage Henry James!

Respectfully,
B. FRANK CARPENTER.

400 WEST 110TH STREET, NEW YORK CITY.

HIS TRAGEDY TOO FUNNY.

Nathan Rockow Objects to Having His Serious Play Turned Into Musical Comedy.

What will happen to the best of tragedies provided you don't carefully label it is well illustrated in the case of Nathan Rockow, a dramatist of the East Side, who sought an injunction against his managers, Boris Thomashefsky and Joseph Edelstein, proprietors of the New National Theater, at Second Avenue and Houston Street. Rockow claims he sold his play, God of Mercy, to the proprietors of the theater and that the name of the play was changed to The Jewish Crown, comedy lines inserted, and the piece set to rollicking music. Although Rockow feels that his reputation as a serious dramatist is irreparably damaged, Justice Guy refused to grant him his injunction, ruling that an actual sale and payment therefor were made. Thus again is illustrated the truth that playwrights must look carefully to their agreements when they contract with the wily manager. For if this sort of thing goes on, we may discover Mid-Channel set to Cohanesque music and Seven Days played in a key of darkest gloom.

RECENT ENGAGEMENTS.

Frances Ring has been engaged by Oliver Morosco for the leading roles in his new Stock Producing Company Theater in Los Angeles, Cal.

The leading part in The Gypsy will be sung by Violet Seaton, an English prima donna, and an important role will be taken by Joseph Miron.

Alphonse Ethier has been engaged by Klaw and Erlanger to play Hurley, the promotor, with Robert Hilliard in The Argyle Case.

Mavbell Al'nne MacDonald will sing Natalie in the Savage revival of The Merry Widow, and Camille Le Jolidon will be sung by Louis Rousseau, a young Frenchman discovered by Dr. Frank Damrosch, and a pupil of Alfred Giraudet.

Lee Baker, Mrs. Alexander Salvini, Clarence Heritage, and Roy Merrill, who were in The Garden of Allah last season, will have important parts in The Daughter of Heaven.

Nicholas Judels has been engaged by Lew Fields for the Frenchman in Never Say Die, the new play in which William Collier is soon to appear.

Charles Walton has been engaged by John Cort to play the juvenile lead in C. O. D., Frederic Chapin's new farce, which opened Oct. 4 in Rochester, N. Y. After a short road tour Mr. Cort will bring the farce into New York for a run.

Lillian Claire who played Beth in Wagenhal and Kemper's production of Paid in Full, has been engaged for the part of Margy in Rose Stahl's Company of Maggie Pepper.

Cecil Cunningham will have the role of the Queen in the musical comedy, Somewhere Else, by Avery Hapgood and Gustav Luders, to be produced by Colonel Savage.

Justine Cutting has been engaged by William A. Brady for The Whip.

Arthur Gillespie has signed contracts with the producing firm of Rowland and Clifford, of Chicago, to write a new Casey Jones show, in which three companies will sent on the road. He has gone to St. Louis to see the present production at the American Theater.

The Gypsy, Pixley and Luders's romantic operetta, has been put into rehearsal under the stage direction of Al. Holbrook, with the following principals: Violet Seaton, the little English prima donna; Eleanor Kent, Josephine Morse, Adelaide Orton, Mabel Phillis Irving, Joseph Miron, Ernest Lambert, Jack Hazzard, Roland Hamilton Earle, Francis Lieb, and Forrest Winant. The cast and ensemble will number one hundred. John Cort has selected the Colonial Theater, Cleveland, for the first performances of the operetta during the week beginning Oct. 21, and will submit the production for New York's approval early in November.

A. Byron Beasley, Margaret Illington's leading man, who created the role of Heinrich Schultz in Charles Kenyon's interesting play of motherhood, Kindling, at Daly's Theater last season, has been re-engaged by E. J. Bowes for the same part this season.

W. H. Gilmore, for the past five years stage-manager for Maude Adams, has been engaged by Klaw and Erlanger in a like capacity with Robert Hilliard for the new detective play, The Argyle Case, which Gustave von Seyfertitz is staging for production in Atlantic City Oct. 17.

William Lewers has been signed for Mrs. Fiske's next production, The High Road.

Charles Bryant, of the St. James Theater, London, will be imported to support Alla Nazimova in Bella Donna.

Henri Leoni and John Pratt will appear with Lina Abarbanell in Miss Princess.

Joseph Mitchell has been added to the cast of The Daughter of Heaven.

Leo Kohlmar has been engaged by A. H. Woods for an important role in The Woman Hater's Club which opened last Monday at the Astor Theater.

Before ex-Crown Princess Louisa of Saxony was divorced from Sig. Toselli, the Florentine pianist, she signed a contract to write the libretto for Sig. Toselli's operetta. Now that they are separated she refuses to let any of her verses adorn her former husband's music.

ARE CRITICISMS PAID NOTICES?

New York Post Office Puzzled to Construe the New Law Requiring Newspapers to Say When They Receive "Valuable Consideration."

Taking a general view of the new law affecting the newspapers which the Post Office Department is now straining every fiber of energy to bring into practical operation, dramatic criticisms will hereafter bear the appendage of a "Paid Advertisement" legend, for hardly a review of a play is published anywhere in the world which has not been viewed from a seat gratuitously extended by the management.

The New York *Times* says:

"The theatrical managers now have an opportunity to abolish what has long been considered, by many persons with a large theoretical knowledge of the theatrical business, a deplorable evil, the free list. A ticket entitling the holder to an orchestra seat in one of the city theaters of the first class is valued at $2 or more. The 'rider' affixed by the Washington statesmen on this year's Post Office Appropriation bill prohibits newspapers from publishing any article for which they receive 'valuable consideration' without appending to it the word 'advertisement.' The word 'advertisement' would produce a droll effect if appended to all the newspaper notices of new plays produced in New York. The newspapers will not label their theatrical criticisms 'advertisement.' Yet tickets for orchestra seats are sent free of charge for the use of all the first night reviewers of the newspapers, and competent judges have decided that these tickets constitute a 'valuable consideration.'

"The theatrical managers can now consistently refuse to tender 'valuable consideration' to the newspapers. Let the critics buy their seats. From this beginning the entire free list can be abolished. The theatrical deadhead will become extinct. Some folks will say that this will be unprofitable for the theatres, but they said the same thing of old about the proposed abolition of free railroad passes. There are no free passes now, and the railroads are profitably operated."

This is regarded as a bizarre point of view. The majority of New York managers manifest utter indifference to the proposition. They are not receiving "valuable consideration" in most cases in return for the seats issued gratuitously to the papers. The criticisms appearing in the papers the day after a premiere are more often damaging to their interests than beneficial. But it has been a practice from time immemorial, and the giving of seats has long ago ceased to influence critical opinion. The *quid pro quo* element has been entirely eliminated.

THE MIRROR tried last week to obtain a ruling on this question from the New York Post Office officials.

Postmaster Morgan declared, when consulted on the subject, that his office had received no advice whatever in regard to the application of the act passed August 24, as set forth in Paragraph 2, Section 467, Postal Laws and Regulations. He frankly admitted that he was unable to enlighten THE MIRROR upon the question involved.

ALL THEATERS OPEN ON SUNDAY OR NONE

The Question Raised by Formation of Brady's Sunday Club Will Confront the Authorities.

The question whether all forms of theatrical entertainment or none will be allowed on Sunday, will probably be settled when the dust settles from the first performance before W. A. Brady's Sunday Club. Mr. Brady believes privately that he has just as much right to present legitimate drama on Sunday evening as vaudeville or motion picture managers have to present their attractions. That is the reason for his formation of the Sunday Club, which he believes will conform to the state laws.

The announcement of his plans, however, has aroused a storm of protest. The letters that have poured into his office pile up in heaps as if they were going to monopolize all his time. They come from various classes, ranging from clergymen who protest on general principles, to vaudeville managers, who say that it will hurt their business, and actors, who say that it will mean seven days of work for them. Telephone messages of similar character are numberless, but Mr. Brady and his staff consider this as only the lull before the storm. That is expected to break immediately after the first performance on Oct. 20. There will probably be so many things happening just about that time that the authorities will have to decide once and for all whether dramatic performances may be given any Sunday.

As a matter of fact, even friends of the theater admit that many of the present programmes on Sunday evening are direct violations of the law. It would hardly be consistent for the New York police, in all their righteousness, to discriminate against legitimate drama.

Much of the opposition that has developed to Mr. Brady's plan comes from men and women in the theatrical business or profession. Charles Burnham, president of the Theater Managers' Association of Greater New York, representing about eighty playhouses, gave an interview to a New York paper, in which he showed a dislike for the scheme. It is said to be his private opinion, and not the voice of the organization. He charged that the idea of a club was simply an evasion of the law and an infringement on time that belonged to the church. Further, he said that the actors, instead of increasing their salaries, would probably have to work seven days for the same money, as they do in Western cities.

The answer to this from Brady headquarters is that different conditions prevail in New York, as far as actors are concerned. Members of Mr. Brady's companies play on Sunday in Western cities, where that is the practise, just as actors under other management do, it being a part of their contract to play the customary number of performances in each city. But in New York, when extra matinees of Bought and Paid For were given on Thursdays last year, the actors were paid a pro rata advance. Mr. Brady says that he is perfectly willing—in fact, he expects—to pay actors for extra performances on Sunday evenings. He believes that they are only too glad to have the opportunity to earn the extra money, especially when they have the chance to play parts in new plays.

The understanding now is that all plays which Mr. Brady brings into New York will be given first before the Playhouse Sunday Club. This will give new plays a different audience than professional "first-nighters," unless those individuals pay the $10 initiation fee and regular weekly dues. The original production will be Jules Eckert Goodman's play, The Point of View, which will be given Oct. 20, 27, and Nov. 3. In the cast will be Emily Stevens, Lucile Watson, Madge Kennedy, Grace Griswold, May Malloy, William Morris, Howard Estabrook, and George Pauncefort.

STOCK COMPANIES IN NEW YORK CITY.

David Harum was admirably presented last week by the stock company at B. F. Keith's Harlem Opera House, the cast including Messrs. Bonney, Spencer, Randall, Belmont, Mills, Harcourt, Godfrey, Onderdonk, Oldridge, Bell, Misses Howard, Knott, Patton and Keith. Packed houses. This week, Old Heidelberg.

The Prospect Theater Stock company gave a fine performance last week of The Children of the Ghetto. Irene Timmons scoring especially in Blanche Bates's original role and John J. Owens being particularly effective as the rabbi. Others in the all-around excellent cast were Paul McAllister, Harmon McGregor, Maurice Stewart, Ed. Van Vechten, Charles Clark, John Wray, John Bedouin, Brandon Evans, Cecil Owen, Elbert Benson, Alice Adams, Carey Hastings, Lillian Niederauer, Helene Hamilton, Nellie Fillmore and Florence Carrette. This week, The City.

Cecil Spooner and her stock company gave last week an exceptionally clever performance of George M. Cohan's lively work, Forty-Five Minutes from Broadway, the popular star displaying versatility by shining as a musical comedienne. The rest of the company, also adapting themselves surprisingly to the music line, included Rowden Hall, Phillip Leigh, Howard Lang, Fred Clayton, Hal Clarendon, J. W. Catterlin, James J. Flanagan, James Frawley, Harry Mason, Gus Bloom, Ed. Ryan, Adrian Perrin, A. J. Daly, A. S. Martin, Ricca Scott, Marquita Dwight, Retta Villers, Elsa Carvel, May Kelly, Edith Elges, Lillian Gordon, Ruth Prie and Violet Holliday. This week, Romeo and Juliet.

NOTES FROM BROOKLYN.

Bills Across the River—Francine Larrimore and Henrietta Crosman Delight the Town.

The Majestic season got away cheerily 30-5 with Over Night, opening the regular season. There was an exceptionally clever company and Francine Larrimore was exceedingly charming in the lead. Henrietta Crosman in The Real Thing delighted at the Broadway 30-5. One Day, produced at the Grand Opera House 30-5, proved a disappointment. Although Lulu Glaser's Brooklyn debut in vaudeville at the Orpheum was somewhat of a disappointment 30-6, the remainder of the bill was so good that the management cannot be charged with retrogression. Others were Detective Keen, Bud Fisher, and Buckley's dogs.

Four hours of most excellent vaudeville commemorated the first anniversary of the Bushwick 30-6. Clark and Hamilton with other headliners made up the programme. This week marks the end of a most prosperous year for the handsome playhouse.

Creatore's Band provided fine entertainment for the patrons of the De Kalb 30-5. The Daughter of the Regiment and Flying Wernos were other features of the remainder of a well balanced bill.

The Chimes of Normandy, rendered by the Aborn Opera Company, inaugurated the season at the Academy of Music Oct. 7.

RETURN OF LILLIAN RUSSELL.

Rumors That the Fair Lillian May Appear Under Lew Fields's Management.

If rumor be true, Lillian Russell may be back on Broadway again this year. Of course, if she does, she will be under Lew Fields's management, for he has first call on her services, but there has been only talk so far, without mention of contracts. If Lillian does return to the stage after her fourth marriage, it will probably be in a straight comedy, for musical comedy is said to have lost its charm for her. The question now appears to be whether one that is suitable can be found. Only one that eminently pleases Lillian will lure her forth from that quiet home in Jersey. Nothing in the way of definite information could be obtained at Mr. Fields's offices.

SUCCEEDS JOHN MURRAY.

J. Clarence Hyde Selected as K. and E.'s Press Representative.

J. Clarence Hyde, who has been business-manager for The Pink Lady, was called in from the road last week to become general press representative for Klaw and Erlanger, taking the position left vacant by the sudden death of John Murray. Mr. Hyde, before he went out ahead of The Pink Lady, was with David Belasco for two seasons. He is a well-known newspaper man, having been on the New York *Herald* for years.

Howard Herrick succeeds Mr. Hyde with The Pink Lady.

CIRCUS DODGING STATE LINE.

Al. G. Barnes' circus performed at Pierre, S. D., on Sept. 28 without preliminary notice or advertising. The company had been routed through Nebraska into Colorado. The governor of the latter State notified the circus that it might not enter his domain because of a quarantine on Nebraska horses. So the circus passed around Nebraska by way of South Dakota and proceeded to Wyoming.

A WORLD'S RECORD.

More Than Thirty New Plays Produced in New York Within a Month.

One manager has been impressed by the flood of productions pouring into New York sufficiently to hold his production outside for a time. The Ziegfeld Follies, scheduled to appear at the Moulin Rouge on Monday night, has been transferred to Philadelphia instead, and will not be seen at the Moulin Rouge until Oct. 21. Bulletins of the World's Series between the New York National and Boston American Baseball clubs will be given at the theater in the meantime.

The number of plays, ranging from musical comedy to melodrama, that have appeared in New York within a month is said to have made a new world's record. More than thirty new plays have appeared, nine musical comedies, and a number of last season's productions have had short runs. The number of successes now in the city is a marvel to theatrical men, who have not seen a season start so well in years. Some of them predict that this means an end of extended runs; others say that it means a better season than ever before.

ETHEL BARRYMORE IN NEW PLAY.

Frohman Star Will Not Change Managers, but Appear in a Chambers Drama.

A sensational report, emanating from Chicago, was in circulation last week that Ethel Barrymore was about to withdraw from the management of Charles Frohman. At the latter's office the report was not thought worth being dignified with a denial, but a great many people nevertheless believed it and wondered what had happened to bring about a breach between the manager and his star.

Subsequent developments indicate that Mr. Frohman and Miss Barrymore have no intention at present of dissolving their business relationship, and it is very probable that the popular actress will be seen in a new play under the Frohman regime before the snow flies. About the middle of this month Haddon Chambers, author of Capt. Swift, The Tyranny of Tears and Passers-By is expected to arrive in New York from London, bringing with him the manuscript of the play in which Miss Barrymore is to appear this season.

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evenings at 8:15. Matinee, Saturday, 2:15.
CHARLES FROHMAN Presents
John Drew
In Alfred Sutro's New Comedy
The Perplexed Husband

LYCEUM 45th Street, near B'dway. Evenings at 8:15. Mats., Thur. and Sat. at 2:15.
DANIEL FROHMAN, Manager
Charles Frohman presents
MISS
BILLIE BURKE
In ARTHUR PINERO'S 4-Act Comedy,
The Mind-the-Paint Girl

GARRICK 35th St., near Broadway. Evenings, 8:15. Mats., Wed. and Sat., 2:15.
CHARLES FROHMAN, Manager
Charles Frohman Presents
JOHN MASON
In Henry Bernstein's 4-Act Drama
THE ATTACK
By the Author of "THE THIEF."

CRITERION Broadway and 44th Street Evgs. 8:15, Sat. Mat. 2:15
CHARLES FROHMAN . . . Manager
A. H. Woods announces
Tantalizing Tommy
Three Acts of Music and Comedy
By Michael Morton, Paul Gavaul and Adrian Ross. Music by Hugo Felix, composer of "Madame Sherry."

NEW YORK THEATERS.

NEW AMSTERDAM
THEATER, W. 42d St. "The House Beautiful."
KLAW & ERLANGER.....Managers
Evenings, 8:15. Mats., Wed. and Sat., 2:15.
Klaw & Erlanger Present
The Success of All Europe
THE COUNT OF LUXEMBOURG
A Musical Romance by Franz Lehar,
Author of "The Merry Widow," American Libretto by Glen Macdonough.
NOTABLE CAST OF 100

LIBERTY 42d Street, near B'dway. Evgs., 8:15. Mats. Wed. and Sat. at 2:15.
KLAW & ERLANGER, Managers
Klaw & Erlanger will Present
MILESTONES
By Arnold Bennett and Edw. Knoblauch.
The Greatest Comedy Success of the last 50 years.
Playing to Crowded Houses at the Royalty Theater, London.

PARK 59th St. and Col. Circle. 'Phone 3500 Col. Evgs. at 8:15. Mats. Wed. and Sat. at 2:15.
Wednesday Matinees, 50c. to $1.50.
FRANK McKEE.....Manager
Henry B. Harris Presents
Clifton Crawford
In the New Musical Play,
MY BEST GIRL
By Channing Pollock and Rennold Wolf. Music by Clifton Crawford and Augustus Barrett.

KNICKERBOCKER B'WAY & 38th St.
Charles Frohman, Klaw & Erlanger, Props.
Evs. 8:10. Matinees Wed. & Sat. 2:10.
Klaw & Erlanger present
A New Musical Comedy
OH! OH! DELPHINE
Cast and Ensemble of 100
Book and Lyrics by C. M. S. McLellan,
Music by Ivan Caryll, composer of
THE PINK LADY.

QUAKER CITY HAPPENINGS

Mantell Gets Laurel Wreath—Ziegfeld Follies Score—"The Lady of the Slipper" Shown—Other News.

PHILADELPHIA, PA. (*Special*).—Robert B. Mantell was signally honored Sept. 30 at the Adelphi, following a splendid presentation of King Lear. Henry Hanby Hay, of the faculty of Girard College, appeared on the stage, and placed a wreath of laurels upon the actor's brow. Blushing like a schoolboy, Mr. Mantell stood there while Mr. Hay read an original poem, dedicated to the actor and telling of his histrionic abilities.

Much embarrassed by the unexpected honor, Mr. Mantell made a brief speech, and was greatly applauded. Among those present were Professor Felix Schelling, of the University of Pennsylvania; Professor Francis B. Gummere, of Haverford; Professor Ernest Lacy, Dr. Mathew Woods, president of the Arts and Letters Society, and William Henry Fox.

Not for many seasons has Philadelphia occupied so conspicuous a place in the theatrical horizon as at the present time. This week there were three notable plays presented here, two of them "first times on any stage." At the Forrest, Ziegfeld Follies for 1912 had a notable opening, prominent New York theatrical people being present, and the big playhouse was crowded. The cast is a notable one although some of the familiar faces of past Follies are missing. Those in this year's cast include Harry Watson, Jr., Leon Errol, Lillian Lorraine, Bernard Granville, Teddy Gerard, Volant, William C. Schrode, Vera Maxwell, Peter Swift, La Estrellita, William Le Brun, Grace DuBoise, John Schrode and Bert Williams. Raymond Hubbell has turned out some very melodious tunes and Harry B. Smith is responsible for the lyrics and book. The scenes are well-known New York corners and the Boardwalk at Atlantic City.

Tuesday night saw the opening of a great combination of stars, Montgomery and Stone and Elsie Janis in The Lady of the Slipper, a new musical play by Anne Caldwell and Lawrence McCarty, with music by Victor Herbert and lyrics by James O'Dea. The play was produced at the Chestnut Street Opera House, and the crowd showed the wisdom of postponing the opening night twenty-four hours. The Lady of the Slipper is one of the most pretentious productions Charles Dillingham has ever offered. Herbert's music is far more tuneful than some of his recent attempts, and a cast of good singers and dancers is augmented by a pretty chorus. A more extended criticism of these two will be given in next week's Mirror.

A welcome return to Philadelphia, after an absence of several seasons, was made by David Warfield, who opened at the Broad in The Return of Peter Grimm.

At the Adelphi, The Million, succeeded Mantell and Blanche Ring in The Wall Street Girl continues at the Lyric. Miss Ring is extremely well liked by Philadelphians, but she has not played this city for two years. As a consequence her reception was so hearty that a matinee had to be given on Wednesday, although she had announced no midweek afternoon. The Wall Street Girl is both tuneful and mirthful, and the star's magnetism as well as the sunny and wholesome humor carry the play along. It was written by Edgar Selwyn and his wife, with lyrics by Hapgood Burt and music by Karl Hoschna. In the support are Will Rogers, George Caston, and Paul Porter. Kate Wingfield joined the company here.

A new play by new playwrights, treating an old theme in an interesting and entertaining manner, opened the season at the Walnut last week. The play is The Searchlight, written by two newspapermen, Walter Fox Allen and Marvin A. Riley. It stars Robert Drouet. The Searchlight is a newspaper whose editor and owner is the protege of a railroad magnate. Besides receiving financial aid from his benefactor, the editor falls in love with his daughter, which does not prevent him from giving publicity to a crooked deal the magnate is driving through councils with the aid of politicians. The city editor also falls in love with his boss's girl and is bribed to put the presses out of condition so that the story will never be printed. This gives opportunity for plenty of action, and several of the acts are staged in the local room of the newspaper. Pickering Brown as the city editor, the local critics say, is the best portrayal of a "real" newspaperman they have seen. While some of the scenes enacted could never occur, they are very interesting, and while the play may not be convincing because of the absence of thorough knowledge of play construction, there is plenty of action. The company includes Clarence Handyside, Emmett King, Millicent Evans, Jean Galbraith, and Elmer E. Redmond. A familiar face is seen in the business office—Adolf Mayer, formerly manager of the Adelphi here, being manager of The Searchlight.

Just for a week, The Trail of the Lonesome Pine was seen here again at the Forrest with Charlotte Walker starring. A Bryn Mawr graduate, who is well-known in Philadelphia, Margaret A. Prussing, is seen in the support. Miss Prussing graduated in 1911 and many of her friends from Bryn Mawr were at the Forrest to welcome her. She plays the part of Loretty Tolliver in a most creditable manner.

Get-Rich-Quick Wallingford which opened at the Garrick last week with a slightly changed cast is still here.

Another comic opera is scheduled to have its premiere in Philadelphia, when Walter Damrosch offers The Dove of Peace at the Lyric Oct. 15. The production is staged by William J. Wilson and the cast includes Robert Lett, Frank Pollock, Ruth Thorp, Ernest Torrence, Thomas Hardie, Jessie Bradbury, William Welp, Henriette Wakefield, Fred Waelder, Jack Henderson, Floyd Laurence and George Burke Scott.

The 1912-13 season at the Grand Opera House was opened last week with Madame X., Eugenie Blair being in the title-role. She gave a very acceptable presentation of the part, which makes great demands upon the artistic resources of an actress as well as giving wide scope for emotional display. Especially good was the acting of H. P. DeVere, Harry Stafford, and Herbert Charles.

A number of one-act sketches were the chief attraction at the William Penn last week, a new act, The Courtiers, making a hit. Another Lasky act, The Trained Nurses, was a headliner at Keith's last week; Gladys Clark and Henry Bergman played the leads and the entire act was a great success. Honor Among Thieves was a good turn, while a monologue by Stuart Barnes was good and Walter S. Dickinson, a droll rube, also helped to enliven the programme.

J. SOLIS-COHEN, JR.

NOTES FROM THE CAPITAL.

WASHINGTON (*Special*).—The Littlest Rebel is at the National Theatre this week, with William Farnum, David Landare, and Boots Woorster. The Other Man was a notably artistic success at this house during the past week. George Nash scored strongly in the leading part. The Spring Maid Oct. 14-19.

The Rose Maid, at the Columbia Theater, enters a week that has a most prosperous outlook. Henry Miller during the past week duplicated the strong success of The Rainbow's first production at this house last season previous to the strong New York indorsement. Ruth Chatterton was again a lovable figure. William T. Hodge in The Man from Home Oct. 14-19.

The Belasco bill for the current week is Annette Kellermann in Undine. William Morris presents a big vaudeville company in connection. Last week James T. Powers was the opening attraction of the season in Two Little Brides, admirably given. Mr. Powers was continually amusing. The Butterfly on the Wheel Oct. 14-19.

The Academy of Music had The Divorce Question last week, in which John M. Kline, a thoroughly fine and conscientious actor, one of the sterling favorites of the Columbia Players in this city during the Summer, scored a pronounced success in the leading role. The company included Virginia Pearson, Charlotte Granville, Burnette Radcliffe, and Sheldon Lewis. A Fool There Was Oct. 14-19.

There was a bill of genuine excellence at Chase's during the past week. The headliners were B. A. Rolfe's The Leading Lady, with Marguerite Haney, supported by Ralph Lynn, Basil Lynn, and six show girls, and The Yellow Peril, presented by Nina Morris and company, Miss Morris scoring a dashing success.

At Poli's last week the stock company concluded a remarkably successful season of twenty-five weeks with The Great Divide.

Next Thursday afternoon brings Dwight Elmendorf's picture lectures each Thursday afternoon for five weeks at the National.

The burlesque houses are doing extremely well with bills that are strongly approved. The past week's attractions were: Gayety, The Queens of Paris; Lyceum, Tiger Lilies; week of Oct. 14: Gayety, The Social Maids; Lyceum, Miss New York, Jr.

JOHN T. WARDE.

MUTT AND JEFF COMPANY OPENS.

BURLINGTON, N. J. (*Special*).—The regular touring season of Mutt and Jeff company opened at the Auditorium Sept. 16 to an audience estimated at two thousand. Rich F. Freeman and Gus Alexander were the laugh creators, dividing honors in the name parts. Finely executed dance numbers won enthusiastic applause for Julia Rooney. Dorothy Stone made a charming Dorothy Meade, while her rendition of song numbers received repeated encores. Walter Brower as Jack Weyler was likewise rewarded. Cecile Cummings, Augusta Lang, Chas. S. Wissatt, Jess Sidney, and Harry Knapp were also excellently cast.

J. WILL BURR.

OLD STARS TO TOUR SOUTH.

Odette Tyler, Charles B. Hanford, and R. D. MacLean in Classic Plays.

Charles B. Hanford, R. D. MacLean, Odette Tyler, and Marie Drofnah, to be known as the Shakespearean Stars, have arranged for an extended tour of the South, beginning at Richmond, Va., on Nov. 11. The company, which intends to present Othello, Julius Cæsar, Romeo and Juliet, The Merchant of Venice, and possibly later the first part of Henry IV., will be under the management of Mr. Hanford, whose experience in Shakespearean roles extends back many years. Miss Tyler had formerly been with Charles Frohman for many years.

NEW YORK THEATERS.

GAIETY B'way, 46th St. Evgs. 8:30. Matinees Wed. & Sat at 2:30. 'Phone 210 Bryant.
THE BIG LAUGH IS BACK
Officer Flies the Pennant of Success
666
By AUGUSTIN MacHUGH.
Shatters Gloom | Scatters Fun

GEO. M. COHAN THEATER Broadway and 43d Street
Evenings, 8:15. Mats., Wed. and Sat., 2:15.
GEO. M. COHAN
and his own Company in
Mr. Cohan's Latest Comedy
"Broadway" Jones

ASTOR Broadway and 45th Street. Evgs., 8:15. Mats., Wed. and Sat., 2:15. Tel. 287 Bryant.
COHAN & HARRIS, Lessees and Managers.
A. H. Woods presents
The Latest and Newest Viennese Operetta,
THE WOMAN HATERS' CLUB
By Leo Stein and Karl Lindau. Music by Edmund Eysler. American adaptation by George V. Hobart.
With
SALLIE FISHER

Eltinge 42d St. THEATER Phone, 3420 Bryant.
New York's Newest Theater. Just W. of B'way.
Evenings, 8:20. Wed. and Sat. Matinees, 2:15.
Wednesday Matinees, Popular.
The American Play Co. Announces
A New Play in Four Acts,
WITHIN THE LAW
By BAYARD VEILLER

BELASCO Theater, W. 44th St. Evgs. at 8:20; Mats. Thursday and Saturday, 2:20.
DAVID BELASCO Presents
FRANCES STARR
In a New Play,
THE CASE OF BECKY

REPUBLIC THEATER, W. 42d St. Evenings at 8:15.
Matinees, Wednesday and Saturday, 2:15
DAVID BELASCO, Sole Manager
William Elliott and David Belasco present
THE GOVERNOR'S LADY
A play in Three Acts and an Epilogue in "Childs," by ALICE BRADLEY.
Special Belasco Cast, including
Emmet Corrigan, Emma Dunn, Robert McWade, Jr., Gladys Hanson, Milton Sills, Teresa Maxwell Conover, 30 others.

NEW COMPANIES INCORPORATED.

ALBANY, N. Y. (*Special*).—The following theatrical and other amusement enterprises were incorporated with Secretary of State Lasansky last week.

Edgar Allen-M. S. Epstein, Inc., New York City; Capital $2,000; proprietors and managers of dramatic and vaudeville attractions. Directors: Edgar Allen, Myer S. Epstein, New York City; Pearl W. Fass, Brooklyn.

Quadruplex Safety Picture Machine Company, Inc; capital, $500,000; to manufacture and deal in moving picture machines. Directors: Frank R. Biedler, Albert E. Sunderhauf, William Biedler, 55 John Street, New York City.

Fordham Palace Amusement Co., Inc.; capital, $10,000; to engage in theatrical and moving picture business. Directors: Maud M. Sprague, Benjamin F. Foster, 80 Maiden Lane, New York City; Joseph J. Cunningham, 55 Rugby Road, Brooklyn, N. Y.

Pittsburgh United Booking Offices, Inc.; New York City; capital, $1,000; to conduct a general theatrical booking agency, also to engage in the theatrical business. Directors: Louis Schaefer, Charles Monash, Edward V. Darling, 1493 Broadway, New York City.

The Harrold Amusement Company, New York City; capital $25,000; to produce theatrical musical and spectacular attractions. Directors: Philip Goldston, Jack T. Harris, William E. Jacobs, 1441 Broadway, New York City.

Ditmas Theater Corporation, New York City; capital, $10,000; theatrical and moving picture business. Directors: Mortimer Fishel, Ferdinand W. Planer, Belle Cohen, New York City.

The Van-Holstead Amusement Co., Amsterdam, N. Y.; capital $10,000; to carry on the theatrical and moving picture business. Directors: Charles J. Halstead, Mary B. Halstead, Rochester; George H. Van Dewark, Elmira. G. W. HAMMICK.

THEATRICAL MEN PLAY POLITICS.

Lower and uniform rates for railroad transportation for actors! That is the cry of the executive committee of the Wilson Theatrical League, who intend to make a minor political issue out of the question. A telegram signed by Augustus Thomas, Victor Herbert, and A. H. Woods was sent to the Democratic State Convention at Syracuse advocating the change.

NEW YORK THEATERS.

HIPPODROME
6th Avenue, 43d and 44th Streets.
Daily Matinees at 2. Best Seats, $1. Evgs., 8
Under Many Flags
Entirely New Spectacles

48th St. THEATER, East of B'dway. Evgs., 8:15. Mats., Thurs. & Sat., 2:15. Phone 178 Bryant.
Thursday Matinee, Best Seats, $1.50.
LITTLE MISS BROWN
By Phillip Bartholomae, author of "Over Night"

Winter Garden B'way & 50th St. 'Phone 9260 Col.
Evenings 8 Sharp.
Matinees Tues., Thurs. and Sat., 50c., 75c., and Best Seats $1.00
The Passing Show of 1912

Broadway THEATER—B'way & 41st St. 'Phone 101 Bryant.
Eves. 8:20. Mats, Mon., Wed. and Sat. 2:20.
Mon., Weds. and Sat. Matinees, 500 ORCHESTRA SEATS $1.00
LEW FIELDS Presents Hanky Panky

CASINO B'way and 30th Street. 'Phone 3846 Greeley.
Eves. 8:10. Matinees, Wed. and Saturday.
The Merry Countess

Maxine Elliott's Theater, Bet. B'way and 6th Ave. 'Phone 4085 Bryant.
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H. H. FRAZEE Presents
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WILLIAM COLLIER'S Comedy 41st, East of B'way 'Phone 5194 Bryant
Evgs. 8:15. Mats. Thurs. and Sat, 2:15.
Granville Barker's London Company in
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DALY'S B'dway & 30th St. Phone 5972 Madison Sq. Evgs. at 8. Matinees, Wednesday and Saturday at 2.
LEWIS WALLER
as HENRY V
With MAUDE TITHERADGE and Company of 150.

LYRIC 42d St., W. of B'way. Phone 5216 Bryant. Evenings, 8:15. Matinees, Wednesday and Saturday at 2:15.
The Master of the House
Entire BALCONY, . . . $1.00
FAMILY CIRCLE 50
Wednesday Matinee, Best Seats $1.50

39th Street Theater, 39th St., near Broadway. 'Phone 413 Bryant. Eves. 8:15. Mats. Wed. and Sat., 2:15.
Comstock & Gest, Inc., present
A New American Drama, THE BRUTE
By William Arnold Kummer.

THE PUBLICITY MEN

One of the cleverest publicity men in the business has demonstrated that results can be obtained quietly as well as efficiently. That man is William Raymond Sill, who has made the names of Weber and Fields household words throughout the country. Mr. Sill was with the comedians in their early days at the famous Music Hall at Broadway and 29th Street, and throughout his theatrical career he has been identified with them, either as individuals or as a firm.

Mr. Sill was born in Hartford, Conn., Sept. 30, 1869, the youngest son of the late Governor George Griswold Sill, who was prominent also as United States district attorney in Connecticut, Rhode Island, and southern Massachusetts. Mr. Sill was educated at Amherst College. His first newspaper work was on the Hartford *Post*, where he was contemporaneous with Charles B. Dillingham and Bruce Edwards. After that he was dramatic editor of the Minneapolis *Tribune*, the St. Joseph *News*, the New York *Recorder*, and critic of the New York *Evening World*. His newspaper work has not been confined to the stage, however. He was war correspondent during the Sioux Indian troubles which resulted in the death of Sitting Bull; he was later in the Crespo revolution in Venezuela, and he was also correspondent for the Hearst newspapers during the Spanish-American War. He has travelled as special correspondent in North and South America, Europe, and Africa, and he has written magazine stories and verse that have not only been published but praised. They deserved it. In addition to all these activities, Mr. Sill found time to be one of the seven founders of the Friars' Club.

And now announcements are sent out in the United States mail to inform patrons of the Fifth Avenue Theater what the programme for each next week will be. The announcements are those printed inside the back cover of the regular house programme, with advertisements and all. They are sent in envelopes marked "Important."

A sheet, rivaling in size that of the A. H. Woods attractions, has been sent out to tell the merits of A Persian Garden, with Louis A. Simon and Kathryn Osterman, as a box-office attraction. In one of the many items Miss Osterman tells why actresses should be married. Is it a mere coincidence that she should be married to J. J. Rosenthal, general press representative for A. H. Woods?

The large envelope in which this expansive sheet arrived, bore on the outside this question, "Is there any other little thing I can do for you?"

A sheet has been prepared by the publicity department of the Liebler Company to show the remarkable array of favorable criticisms given to The New Sin in Chicago. At the top is this statement from the Inter-Ocean, "The most notable play of the year, beyond any comparison." An excerpt from an editorial in the *Record-Herald* is one of the many notices that follows.

A booklet that will surely be preserved by the women—and they are what count for audiences—is one bearing the name, "Fanny Blaine Gilley's Recipes." It is a sample of the meals which one may have when one is supporting a wife on the salary of $14 a week, as Jimmy Gilley does in Bought and Paid For. There is the secret of this as a good advertisement for the play. It was suggested by one of the men in W. A. Brady's press department, and Helene Lackaye, now playing the part of Fanny in the Chicago company, made up the menus.

Relative to a recent statement in these columns about the success of Loney Haskell and Edward Everett Pidgeon in promoting publicity, not alone in the accustomed way but by appearing on the stage, we have a communication from Homer Sheridan, who wishes it known that these gentlemen were not pioneers in the line. Mr. Sheridan was press agent for the Pike Opera House, Cincinnati, way back in 1896, when the first motion picture machine was introduced into that respected city. It was up to him not only to introduce the pictures, but to explain them as they were presented. Governor Bushnell came all the way down from Columbus to view the pictures, and the late Stuart Robson gave Mr. Sheridan a fine interview, he having been deeply impressed by the then absolute novelty, the cinematograph. Jay Durham and Ewan Justice also did the same stunt in Washington in the same year. It was not intended to imply that the achievements of Messrs. Haskell and Pidgeon were unique or even original, merely that they were notable in their class.



IN HOME HOURS.

W. R. Sill, General Press Representative for Weber and Fields; Rosemary, his daughter, and "Rhadamanthus."

Mr. Aulick, in his zeal for Liebler publicity, has invaded the field of zoology. Birds come under that classification, don't they? He announces that a friend of the company has defied the seasons and guaranteed the presence of twelve handsome peacocks in The Daughter of Heaven. According to Mr. Aulick, the company found that the peacocks, so necessary for a scene in the play, would be moulting and ugly until December, and the play will be produced in November. Then a fancier was found who said that his birds would be a month ahead of schedule.

Something of a discussion has been started in the newspapers by Gertrude Hoffman's discarding stockings and having her calves and ankles painted. It is said that she is following a Paris fashion in so doing, but we cannot tell until her revue, Broadway to Paris, is older whether the innovation will be welcomed in this country.

Comstock and Gest are preparing to carry on a publicity campaign throughout the entire East for the engagement of The Whip at the Manhattan Opera House. Although the spectacle will not be ready for weeks, bills have been sent out to cover New York and New Jersey in the hopes that the spectacle will draw largely from out of town. Among the thrills distributed through thirteen massive scenes will be an automobile smash up, a railroad collision with real trains, and a race with twelve horses as entries. A use has now been found for some of the horses that were former favorites at Gravesend and Sheepshead.

DEATH OF J. M. HILL.

Once Noted American Manager Dies in New York City.

Twenty-five years ago J. M. Hill—or "Jim" Hill, as he was popularly called—was one of the leading American managers with A. M. Palmer and J. H. Haverly. Mr. Hill died last Thursday at St. Luke's Hospital after a short illness. His home was at 97 West 163d Street, New York.

He was a life member of the Boston Lodge of Elks and at their request the local lodge held the funeral services from his home at 8 o'clock Friday. He is survived by his wife.

Mr. Hill was a man of big ideas in theatrical affairs. He discovered Margaret Mather as an obscure actress and developed her into one of the most prominent Shakespearean stars of that time. Many will remember his ambitious production of Romeo and Juliet at the Star Theater in 1886, with Frederick Paulding as Romeo, and with movable scenery which dispensed with scene drops and changes.

Mr. Hill started in theatrical affairs in Chicago where he had been a successful business man, making a fortune in the Boston Oyster House, which is still in existence. After bringing Margaret Mather into prominence he found Denman Thompson one night playing in the old Greenwich Avenue Opera House in a doubtful skit. He turned the playlet into The Old Homestead and made a fortune for both. Later he managed Stuart Robson and William H. Crane, Lillian Russell and others who have become prominent.

When the Union Square Theater burned in 1901, with Robson and Crane playing The Henrietta there, Mr. Hill was the owner. Later he took the management of the Third Avenue Theatre and afterward the Standard Theater, which became the Manhattan. He retired from theatrical life seven years ago and engaged in mining speculations.

Mr. Hill was a manager of refined tastes and had a cheerful personality which made him popular with people in and out of the profession. His death will be regretted by a great many who remembered him for his efforts in behalf of artistic drama.

ANNA HELD SUES HUSBAND.

Actress Says Ziegfeld Owes Her $2,700 on Promissory Notes.

Florenz Ziegfeld is now sued by his wife, Anna Held, who sometime ago applied for a divorce which is still pending in the Supreme Court of New York State. Miss Held claims that there is due her the balance of $2,700 on a promissory note for $10,000, bearing date of August 16, 1910. At that time she advanced him the money to carry on his theatrical enterprises.

The suit for divorce attracted some attention recently on account of the form in which the marriage had taken place. It was shown before a commissioner appointed by the Court that it was a common law marriage contracted before witnesses and accented as regular by all their friends and acquaintances. The commissioner who heard the evidence recommended that a divorce be granted by the Court.

PREFERS STAGE TO PULPIT.

Rev. Frederick A. Wilmot Will Make His Theatrical Debut as a Mandarin at the Century.

Announcing his belief in the superiority of the stage over the pulpit as a medium through which moral truths can be effectively expressed, the Rev. Frederick A. Wilmot, who was assistant to the rector of the Church of the Divine Paternity, at Seventieth Street and Central Park West, has left the ministry and joined the company which will play The Daughter of Heaven at the Century Theater. His role is that of a mandarin and he has already taken part in rehearsals. Graduating from Tufts Theological College, Mr. Wilmot preached in Boston for some time. Last Winter he organized a dramatic club and produced several plays.

TEXAS FEDERATION FORMED.

Fort Worth, Tex., fraternal orders, military companies, civic bodies, schools, colleges and universities have combined for entertainment purposes in an unusually strong organization to be known as the Military, Fraternal and Educational Federation of Texas. An annual carnival will be held. Forty thousand members in Fort Worth alone have joined the federation and have pledged their support. The membership ultimately will cover the State. Judge N. J. Wade, supreme counsellor for the United Benevolent Association, has been elected president, and Mrs. Robert Haskins, of the Texas Christian University, vice-president. Warren Andrews, banker for the Woodmen of the World, is treasurer, and Captain Benjamin Smith, of the Finney Rifles, secretary.

MAY IRWIN WILL FURNISH ROCKING CHAIRS.

May Irwin sat in an orchestra chair at a performance in a local theater the other night. She liked the performance, but she was not altogether happy. The next day she called in her representative.

"Please announce," she requested, "that when May Irwin's playhouse is completed the public can expect an innovation—comfort. We shall have rocking chairs in the orchestra—wide ones. There, I guess that will make other New York managers take notice!"

MADAME OGDEN CRANE RESUMES.

Madame Ogden Crane has resumed vocal instruction and will start her class in singing on Monday, Oct. 7. She will give her first evening of music Saturday evening, Oct. 26.

"HAWTHORNE, U. S. A." IN THE REMAKING

After a short run in Philadelphia, Hawthorne, U. S. A., by James B. Fagan, in which Douglas Fairbanks is starring, has been brought back to New York, but it will not go into a theater at once. The original plan was to have it open the Astor as the first attraction under Cohan and Harris management, but that honor has since been accorded to The Woman Haters' Club, an A. H. Woods's attraction. In the meantime Hawthorne, U. S. A., is going through the surgical treatment which is accorded to many new plays.

It is not, as the name might indicate, a play of army or navy life, but is more like Graustark, in dealing with a small principality of Europe. Mr. Fairbanks plays the part of an American who succeeds by disregarding ceremony. He and Martin L. Alsop, who plays Prince Vladimir, the foil, have an exciting fight at the end of the second act, which stirs the audience usually in direct ratio to the number of bruises sustained. In Philadelphia the least number of curtain calls for the fight was five, and that was on the one occasion when neither Mr. Fairbanks nor Mr. Alsop was hurt. In one of the last performances Mr. Alsop actually had a rib broken, and he appreciates the brief rest for that rib's sake.

REFLECTIONS.

Clara Morris, now blind at her home, Yonkers, N. Y., will soon publish a book of her short stories. She is sixty years of age.

Elizabeth Nelson of the New York cast of Ready Money has become understudy to Margaret Greene in the leading female part, and is being considered to play the role in a third company soon to be organized. Regine Conelli has been engaged by H. H. Frazee for Bachelors and Benedicts.

Mabel Hite has regained her health sufficiently to go to the Polo Grounds and see her husband, Mike Donlin, play baseball. She avers that her recovery is due to Christian Science, surgeons having declared some time ago that she could not live.

The English principals for the New York production of The Whip have arrived.

Mlle. Bordoni, a noted French danseuse, will sail for America this month to appear at the Winter Garden. She will be placed in "The Passing Show of 1912" as a feature of that attraction.

Miss Jose Collins, who sings the title role in the production of The Merry Countess at the Casino Theater under the management of the Messrs. Shubert, has purchased a home at Bayside, Long Island, and means to take up her residence permanently in this country. Miss Collins, who is the daughter of Lottie Collins, came to this country a year ago and made her American debut at the Winter Garden.

Mrs. Albert Gallatin Wheeler, who obtained much notoriety recently by declaring that she could not live on the $500 per month which was allowed her as alimony, has turned to the stage as a means of increasing her income. She is now singing in "Whirl of Society," the Winter Garden show which is just beginning a long tour of Shubert theaters throughout the country.

Marion Buell is playing the role of Trixie Clayton in Al Rich's production of Brewsters Millions in the Middle West and has received some flattering notices for her portrayal of the role.

May Robson was the guest of Mrs. William Roger Morgan at Newport, and a dinner was given in her honor. She was also entertained at the Casino.

C. S. Jordan, a one-time actor, who in 1908 murdered his wife, Honorah O'Reilly, a vaudeville actress, known as Irene Shannon, was electrocuted at the Charlestown State Prison, in Massachusetts, Sept. 24.

Hans S. Linne, a well-known composer and musical director, and Miss Virginia Valleaux Elliott were married in Chicago Sept. 8.

Horace V. Noble and his wife, Terese Lorraine, are now in their fifth successful week with Robert Edeson's Where the Trail Divides, playing the Eastern city time of Stair and Havlin under the management of Klimt and Gazzolo.

Henry W. Link and Louis A. Elliott of Chicago have bought the C. J. Smith and R. Sherman production of Thelma. It is booked through the West.

Mildred Morris, daughter of the late Ramsey Morris, sailed recently to spend the Winter studying in Rome.

Now that George Nash and Douglas Fairbanks have both gone out in other plays, their parts in Officer 666 have been taken by John Miltern and John Junior.

Charles Drake, a member of the Billy the Kid company, which played at the Selwyn last week, was injured seriously at Latrobe, Pa., Sept. 24, when he fell down an unprotected stairway to the street.

STAGE VERSION OF "CARNIVAL."

As soon as Compton McKenzie arrived in this country he rushed from the pier to a railroad station and on out to French Lick Springs, Ind., where W. A. Brady is at present. Now he is putting the finishing touches on the stage version of his novel, Carnival, which Mr. Brady will produce in November.

JOHN MASON SIGNS CONTRACT.

John Mason has signed contracts to remain under Charles Frohman's management for the next five years. At the beginning of the present season Mr. Mason made only verbal arrangements with Mr. Frohman for his appearance in the Bernstein play, The Attack.

MISS BURKE HERE TILL DECEMBER

Billie Burke's present annual engagement at the Lyceum Theater in The Mind-The-Paint Girl will be extended through November, and then the piece will go on tour for the entire season. Eventually the play will go into the repertoire which Mr. Frohman is gradually organizing for Miss Burke's future use.

STOCK COMPANY NEWS

PROMINENT STOCK ACTRESSES.

Lucille Spinney, well known as a stock leading woman, began her stage career at the age of eight, appearing first at church theatricals, later in a famous amateur club in Boston, and from that graduating into professional life in Augustin Daly's company the last year of Mr. Daly's life. After the splendid experience under this capable director, where she did anything, from one of the mob to understudying the lead, she toured on the road in The Great Ruby. Later came engagements as leading woman with the late Daniel Sully in The Parish Priest way across the country to the Coast, second woman with James Neill Stock company, and a trip to Honolulu; ingenue with Amelia Bingham and all-star cast in A Modern Magdalen, including Henry E. Dixey, Wilton Lackaye, Ferdinand Gottschalk, Arthur Byron, Madge Carr Cook, and Joseph Holland at the Bijou, New York, and on the road the next season. Then came two seasons in vaudeville in a sketch with Wilfred Clarke, playing from Coast to Coast. Since then, except two seasons playing the leading role in The Thief, all of her time has been spent in stock work, as follows: Three seasons leads in Indianapolis; two in Worcester, Mass.; Dayton, Memphis, Cincinnati, Rochester, Albany, Peak's Island, and Providence. At present she is the leading actress with the Thompson-Woods Stock company in Brockton, Mass.

Miss Spinney is a Boston girl, and there received a thorough musical education, vocal and pianoforte. She is a blonde, five feet 6, and weighs one hundred and thirty pounds. Miss Spinney prefers stock, as she loves home life with her family and a circle of friends about her. The routine agrees with her spirits far more than the irregularity of life on the road.

LILLIAN LAWRENCE MAY BE NEXT.

BOSTON (*Special*).—The stock situation in Boston grows interesting. An important change went into effect at the St. James last week when Nance O'Neil replaced Katherine Grey as Thais and as leading lady of the company. Miss Grey, it is stated, found four matinees a week a tax on her strength, and Mr. Guiesian is even contemplating six matinees. Her departure is to be regretted, for though she is not equipped physically for large and florid Thais-like parts, her keen and intelligent method equips her well for first-rate stock work. Her Cynthia Karslake in The New York Idea was admirable and was, unfortunately, the only part in which she appeared at the St. James before the advent of Thais, which the St. James company did in a way that the merits of the play hardly warranted. It ran three weeks. Certainly Miss O'Neil was physically a more plausible Thais. She is at home in the grand style, is especially happy in denunciation, and gave the scenes with Daniel the stirring quality of real drama. Saturday night last the play was changed to Magda, and presumably we shall now have a succession of Nance O'Neil plays and a suspension of the previously arranged St. James programme. There is some curiosity, however, as to what will happen on Oct. 14, when Miss O'Neil is said to be under contract to appear in vaudeville. Rumor has it that on that date still another leading lady will replace Miss O'Neil, this time Lillian Lawrence, well remembered for her work at the Castle Square a few seasons back. The price of the best seats at the St. James has been reduced from $1 to 75 cents.

Meanwhile, at the Castle Square John Craig has strengthened his company by the engagement of Wilson Melrose as a co-leading man. Mr. Craig will doubtless welcome an opportunity to do a little less acting and to concentrate a little more closely on his managerial duties, which, with such cares as prize contests and original productions, are of a scope unusual to stock managers. Mr. Craig has, however, a large and devoted following which will be disappointed not to find him continuously in the bill. Mr. Melrose will first appear in The Aviator, to be put on Oct. 7. Mr. Craig is again this year preparing for the production of a play or two from Shakespeare, probably including Macbeth.

The result of the Harvard prize contest is to be announced shortly. It is also announced that among the forthcoming productions at the Castle Square are The Darling of the Gods, with Belasco's original production; A Single Man, the comedy by H. H. Davies in which John Drew appeared, and Sir Arthur Conan Doyle's Fires of Fate, which as yet has not been seen in Boston.

FORREST IZARD.

BENEFIT FOR FAY BAINTER.

Fay Bainter, leading woman at Keith's, Toledo, is fast recovering from an operation for appendicitis. She is greatly beloved by the Toledo theatergoers, and she received many messages of sympathy and good cheer from the community. Keith's patrons showed their deep appreciation for the plucky little actress at a benefit matinee on Sept. 27.



LUCILLE SPINNEY,

Leading Woman Thompson-Woods Company at Brockton, Mass.

ETHEL GREY TERRY IN "MADAME X."

Probably the youngest woman to play Madame X is Ethel Grey Terry, of the new St. James Theater, Boston. Owing to the fact that the leading woman of the Malley-Denison Stock company at Lawrence, Mass., lost her voice last week, those managers were at their wits' end for a time. It happened that Miss Terry had played the part when leading woman for Messrs. Malley and Denuison at Schenectady last Summer. By courtesy of Manager Guiesian, of the new St. James, Miss Terry was permitted to help the Lawrence managers out of their difficulty. She scored a tremendous hit in the part and become an immediate favorite with theatergoers of that city. Several managers and critics traveled from Boston to see her play the tragic role, and all agreed that it was a remarkably performance for one so young. The papers of Lawrence were unanimous in their praise of her work, and the theater was filled to its capacity all week.

SHERMAN KELLY STOCK CO. NOTES.

Sherman L. Kelly opened his season at Woodstock, Ill., this year, and for the past ten weeks has been playing Fair dates, to the largest business in the history of his show.

"For the past six weeks," he writes THE MIRROR, "we have not had one week under one thousand dollars and three of them fifteen hundred.

"The company numbers fourteen people, and are as follows. Ruth Gale, Macy Wills, Nellie Sherman, Mary Mac, Glenn Coulter, Frank Moore, Ernest Faulhaber, Glenn Cook, Bob Kelly, The Dancing Malones, Earl Barnhardt, Harry Sherman manager, and Sherman Kelly owner.

"Our route this season takes us to the coast, and back in time to play our Fair dates next fall. We start West next week over the H. L. Walker time, playing only the larger towns. Our paper this season is all new, from a twenty sheet stand down to a to-night bill. A Kansas City printing house is furnishing the paper and it is splendid.

"Our plays for this season are all new, and I am using a great many comedies, with a heavy drama now and then. Every member has a singing voice, and musical numbers are introduced in all the bills, and I really believe that the above is responsible for my success."

STOCK IN CALGARY.

The Lyric Theater, Calgary, Alta., will in future be used by Mr. Sherman as a stock house, and a permanent stock company has been placed there under the name of the Toronto Stock company. Byron Bogardus and Grace Aylsworth playing leads. Other members of the company are Harry Rattenberry, M. J. Hooley, Mack Swain, Edward Hearn, Nelson Lawrence, Joseph Sherwin, Stanley Brown, Eva Runnalls Sheeham, Emily Selwyn, Olive Cook, and Lenore Allen. They made a very favorable impression in their first production, In the Bishop's Carriage.

OVER ON THE JERSEY SIDE.

The Orpheum Players at the Orpheum, Jersey City, N. J., gave a fine rendition of the Spendthrift 30-5, to excellent patronage, and made even a better impression than before. The big scene in the third act caught a number of curtain calls for the company and there was dash all through the four acts. Maud Gilbert as the wife and William J. Kelly as the husband were at their very best, and deserved all the praise bestowed upon them. Pauline Ford and Albert Parker were very good in the comedy roles. William Riley Hatch was commanding as the friend of the family. Wright Kramer as the wife's friend was fine. Emma Campbell as the Aunt made the part a star one by her clever work. Jimmie Jimeson was good as the maid. The stage settings were elaborate and in perfect taste, and the staging by George Barnum was faultless. Green Stockings, 7-12.

Houses packed to the doors is what the clever Academy of Music Stock company is doing at that house in Jersey City. A request play was put on 30-5, Ten Nights in a Barroom, and the good old-timer is as pathetic as ever and made a deep impression upon the audiences. Cameron Clemens as Joe Morgan, Horman Pallettier as Slade, Fred Wagner as Switchell, Mary Louise Mallory as Mrs. Morgan, Bessie Sheldon as Mehitable, Violet Turner as Mary were very good. Human Hearts, 7-12.

Business at the New Amsterdam Theatre, West Hoboken, continues big. A change has been made in the policy. Instead of Raymond Whitaker and his stock company putting on two plays a week, only one play will go on hereafter, and that upon the last three days. Moving pictures will be the attraction first three days, commencing 30-2. St. Elmo 3-5.

Manager Frank E. Henderson, of the Majestic Theater and Academy of Music, Jersey City, is again wearing a stock about his neck on account of another visit from one of his enemies—carbuncles. He was told that each carbuncle was worth a thousand dollars, and he remarked that he should be a millionaire by this time.

WALTER C. SMITH.

STOCK DOINGS IN BROOKLYN.

Capacity houses greeted the Brooklyn stock companies during the past week, especially at the Crescent. The offering at that playhouse was The Commuters in which the popular Crescent Players were all seen to advantage. George Alison and Charles Schofield were in the race for first honors while Mabel Montgomery, William Evarts and Joseph Eggerton were well cast. This week, The Right of Way.

The Nigger proved an excellent drawing card at Keith's Gotham. Alfred Swenson as Governor Morrow and Mae Desmond as Virginia Byrd were well suited to their roles. Two new members of the Gotham Players made their appearance in last week's bill. They were Gertrude Perry, who appeared in the part of Mrs. Byrd, and William Slider who played Noyes. Frank Fielder, Kate Woods Fiske and James Kyrle MacCurdy were seen to advantage. This week, The Commuters.

Robert Gleckler, leading man at the Greenpoint added more laurels to his collection last week with his clever portrayal of Brewster in The Third Degree. Adra Ainslee, Gilberta Faust, George Fisher, Jerome Storm, Harry McKee and William Macauley were seen to advantage.

Raffles was revived at Phillips' Lyceum. Pearl Gray and Harold Claremont were exceptionally pleasing in the leading roles while Joseph Granby deserves special mention. It was the most elaborate production offered at that playhouse in some time.

J. LESOY DAUB.

WINTER STOCK IN ROME, N. Y.

The Bishop Players have opened the Winter season in stock at Rome, N. Y. Chester Bishop is supported by Messrs. Way, O'Mera, Whaley, Williams, Redfield, Vaughn, Brinkman, Broadhurst, and the Misses Wilson, LeRoy Fullerton, and Cavette. High-class plays will be presented.

A CORRECTION.

In the MIRROR of Sept. 18 it was stated that Maud Fealy originated the title role in the Chicago production of The Right Princess. Helen Holmes played this part in the first performance and was highly praised for her work.

SYDNEY AYRES MARRIED.

Sydney Ayres, long popular in stock companies on the Pacific Coast, and who recently took a flyer in vaudeville, was married in Oakland, Cal., on Sept. 23, to Anne Franck, a society girl, of that city. Mr. Ayres is now playing over the Orpheum Circuit, and is making his vaudeville tour a honeymoon trip.

STOCK NOTES.

Blanche Moulton has joined the Princess Stock company at Des Moines, Ia., and her first appearance there was in the role of Mrs. Calender, a part she originated when a member of Viola Allen's company playing The Christian.

Frank North, with a well-trained stock company, opened the Savoy Theatre at Fort Worth, Texas, Sept. 16. He promises the best that can be had and, judging from the crowded houses, he is keeping his word. Ruth Robinson and Franklyn Clifford play leading roles.

The Poli Players, Washington, D. C., in the next to the last week of the stock season at Poli's Theater, were seen to advantage in Paid in Full, with Isetta Jewell as Emma Brooks, Mark Kent as Captain Williams, J. Hammond Dalley as Joe Brooks, and A. H. Van Buren as "Jimsy" Smith scoring substantial successes. This week The Great Divide will be given.

Frank Beamish leaves the Gotham Stock company for an engagement on the road. He has played several important parts in stock and will be greatly missed by East New Yorkers.

The Bachelor ended last week the season of the "Keith Stock company" at Toledo.

Minna Phillips has been engaged as the new leading woman of the Greenpoint Players.

Richard Scandrett, Jr., is quitting the stage to take a course in law at Columbia University, this city. He was very popular with the Davis Stock company, and will take with him their best wishes for success as a lawyer.

AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "Stock Company News," "Gossip," "Reflections," "Engagements," "Vaudeville," Etc.

ALABAMA.

ANNISTON.—NEW NOBLE: Naughty Marietta Sept. 23; medium house. Mutt and Jeff 26 packed house. Rosary 30.

ARKANSAS.

LITTLE ROCK.—KEMPNER: Black Patti 5. McFadden's Flats 5.——Ringling Brothers' Circus Sept. 25; big business.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE: Pomander Walk Sept. 23-28; excellent commendation. James K. Hackett in Grain of Dust 30-5.——BELASCO: Gamblers, with Orrin Johnson, Marguerite Leslie and stock co.; crowded houses.——BURBANK: Laurette Taylor and Stock co. in Barbarasa 22-28; crowded houses; play, tragic and somewhat depressing, but well acted.——MAJESTIC: Rainey African Hunt pictures; third week to crowded houses.——LYCEUM: Stock co. in Sedley Brown's drama, The Home Plate. 22-28; splendid attendance. —ITEMS: The new Morosco Theater is rapidly nearing completion, and will be one of the finest theaters on the Pacific Coast. Mr. Morosco will transfer to this house his famous stock co., which for so many years has been playing at the Belasco.—The old Grand Theater, the first real theater built in this city, has passed into the hands of W. H. Clune, who is running it as a motion picture theater.

SAN FRANCISCO. — COLUMBIA: Officer 666 was a big success Sept. 16-24. Round-Up 26 with Macfie Arbuckle.——ALCAZAR: Sarah Truax and Thurlow Bergen in Lady Windermere's Fan 22-29. Mother 30-6.——SAVOY: Kolb and Dill still drew on fifth week of their play.——CORT: Lambardi Opera co. did well with good cast 23-7.——ORPHEUM: Alexander Heineman headed bill 30-6.——EMPRESS and PANTAGES'S: Had good bills and good business.——ITEM: Adele Belgarde, of the Alcazar co., will soon sever her connection with that house. Her husband, Fred Butler, is stage director.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: Beverly of Graustark Sept. 23; poor business. Vaudeville 24-27; good business. Common Law 28; fair business. Barriers Burned Away 30-2. Sweetest Girl in Town 26-28. James K. Hackett in Grain of Dust 12.——BURNS'S: Stock co. in Paid in Full 23-28; good business. Three of Us 30-5. Seven Days 7-12. Marine Band 7.——ITEM: S. F. Nifong, treasurer of the Opera House during weeks of 16-21 and 23-28, secured S. and C. vaudeville, the venture being entirely his own. It proved a success, and shows that Colorado Springs needs vaudeville.

ASPEN.—THEATER: Just prior to the evening performance of the Sanger Circus on Sept. 23, one of the heaviest wind storms ever experienced in this vicinity, tore down the circus tents and considerably damaged the co.'s properties. Two persons were slightly injured, and had the storm happened an hour later doubtless many lives would have been lost. Afternoon performance well attended.

CONNECTICUT.

WILLIMANTIC.—LOOMER: Common Law Sept. 26; fair house. Officer 666 1; S. R. O.; house sold out in advance. Mutt and Jeff 3. Torelli's Dog and Pony Show 4, 5. Passing of the Third Floor Back 8.

NORWICH.—DAVIS: Abora's Opera co. in Bohemian Girl Sept. 27; crowded house. Mutt and Jeff pleased 2. Abora Grand Opera co. 9 in Il Trovatore and Madame Butterfly.

WATERBURY.—JACQUES: Poli Stock co. in Prisoner of Zenda Sept. 30-5; large and well pleased audiences.——POLI'S: Passing of the Third Floor Back 5. Officer 666 6. Pink Lady 12.

DANBURY.—TAYLOR'S OPERA HOUSE: Officer 666; S. R. O.

FLORIDA.

JACKSONVILLE.—DUVAL: Madame Sherry 4. Quaker Girl 5, 6.——ORPHEUM: Elliott and Nell, Lord's Dogs, Powder and Capman, Barnetti and co., and Clinton and Nolan Sept. 22-28; fair business.——OSTRICH FARM: Stock co. in comedy sketches and motion pictures 23-28; fair attendance.

GEORGIA.

ROME. — OPERA HOUSE: Mutt and Jeff Sept. 25; excellent business. Rosary 28; fair audiences.

ILLINOIS.

ROCKFORD. — GRAND: Get-Rich-Quick Wallingford Sept. 28; good house.——MAJESTIC: Knight and Byers Comedy co. presented At Gay Coney Isle.——ORPHEUM: The Cat and the Fiddle 28-2 pleased large houses.

ELGIN.—GRAND: Cat and the Fiddle Sept. 26-28; big business. Johnny on the Spot 30-2, with Dick Gardner and Emma Revere; sparkling musical comedy; satisfied fine business.——STAR: Howe's pictures 5.

MORRISON. — AUDITORIUM: Thief Sept. 26 pleased fair business. Girl of the Underworld 11. Divorce Question 14.

INDIANA.

SOUTH BEND.—OLIVER: A Modern Eve Sept. 26; big house. Howe's pictures 27, 28 drew three large houses. George Sidney in Busy Izzy 30-2; good business.——AUDITORIUM: Wright Huntington Stock co. in Deep Purple 23-28 and Charley's Aunt 30-6.——ITEM: Nellie Woolman has gone to Chicago to join the Metropolitan Ladies' Orchestra for a tour of twenty-five weeks.

AUBURN.—HENRY'S OPERA HOUSE: Girl from the Underworld Sept. 12; fair business. Rosary 30; good business. House of a Thousand Candles 26; light house. K. K. K. Repertoire co. 30-5 (Fair Week). Royal Slave 8. Kibble's U. T. C. 15.

GOSHEN. — JEFFERSON: Howe's pictures Sept. 24; good business. Harry Bulger in Flirting Princess 26. Rube Welch and Kittie Francis in A Musical Revue 1 did not attract large audience.

ANGOLA.—CROXTON OPERA HOUSE: Howe's pictures Sept. 25; good business. George Sidney in Busy Izzy 27; S. R. O. Balance 4. Edward Doyle Stock co. 7-12. U. T. C. 16.

HAMMOND.—THEATER: Monte Carlo Girls Sept. 25. Littlest Rebel 29 pleased immensely; capacity.——ORPHEUM: Candy Kid 26-29; fine business.

CONNERSVILLE.—AUDITORIUM: Louisiana Lou Sept. 30 opened season. J. H. Wrenick, the new manager, made the opening a society affair, and filled the house.

VINCENNES. — GRAND: Opens season 14 with Common Law.

IOWA.

DES MOINES. — BERCHEL: Chauncey Olcott in Isle o' Dreams Sept. 25; full house. Thomas W. Ross in The Only Son 28; good business.——PRINCESS: Stock co. in The Christian 22-28; fair business. —ORPHEUM: Adrienne Augarde, Muriel and Francis, Galetti's Simian Circus, Mimonette Kokin, Henry Atkinson, Stanleys, Lockart and Leddy 22-28; fair business.——MAJESTIC: Gilroy and Corriel 22-28. Five Musical MacLarens 26-28; good business.

DAVENPORT.—BURTIS OPERA HOUSE: Girl from Rector's Sept. 29 pleased well-filled house. Bunty Pulls the Strings 30; large audience; fine co. headed by Molly McIntyre. Fortune Hunter 2. Divorce Question 7. Putting It Over 10. Ready Money 11. Howe's pictures 12. Officer 666 13. Walker Whiteside in Typhoon 14.——GRAND OPERA HOUSE: Marine Band 2.

BURLINGTON.—GRAND OPERA HOUSE: Bunty Pulls the Strings 1; good house. Fortune Hunter 2. Girl from Rector's 3. Ready Money 6. Modern Eve 8. Rosary 12. Blue Mouse 16. Officer 666 19. Howe's pictures 23, 26. George Evans's Minstrels 29.——GARRICK: Marimba Band, Moore, Gardner and Tinker, Knus Family, and Harry M. Morse and co. Sept. 30-5.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: Hugo Koch in City 1. Divorce Question 3. Thief 10.——ITEMS: Manager Ellsworth has been named official checker at this station for the Little Glidden automobile tour, which will be run in Iowa this Fall.—The United Play Co.'s co. is playing three bills, Lion and the Mouse, Third Degree, and City.

GRINNELL.—COLONIAL: Hugo B. Koch in City Sept. 28; fair audience.——ITEM: Yeager and Stoaks, who managed the Colonial last year, have leased the building for three years. Between dates they will put on moving pictures.

NEWTON.—LISTER: Hugo B. Koch in City Sept. 27 pleased good house.

KENTUCKY.

PADUCAH.—KENTUCKY: James B. Garside Stock co. engaged for dark nights entire season; opened Sept. 30 in Midnight Marriage to capacity. Julie Ring and Charles J. Winninger in Yankee Girl 2, 3.——ARCADE: Reinfeld's Girls opened 30-5; good business.

OWENSBORO.—GRAND: Lewis and Oliver Players in Mother and Son and The Village Schoolmaster Sept. 23, 28; excellent business.——ITEM: The Grand is now under the management of A. D. Rogers and Louis Keller, Pedley and Burch retiring.

KANSAS.

FORT SCOTT.—DAVIDSON: Yackley and Bunnell and Billy Mann drew fair business Sept. 23-25. Swain's Cockatoos and Robert Hall did very well 26-28.

ANTHONY.—GRAND OPERA HOUSE: Oscar Graham in The Stumbling Block opened season to good business. Rosary 10.

MAINE.

BRUNSWICK. — CUMBERLAND: Season opened Sept. 25 with Alma, Where Do You Live? May Latham as Alma was excellent. Over Night 3. Bunch of Keys 10. Town Marshal 14. Paul Marcel co. 16. Taylor Stock co. 21-26.

MARYLAND.

BALTIMORE. — ACADEMY: The Academy opened 7-18, with a return engagement of Christie MacDonald in The Spring Maid. Rose Maid 14-20.——FORD'S: Full of sympathy and heart interest The Littlest Rebel Sept. 30-6, proved a splendid attraction; William Farnum and Boots Wooster were excellent. William Hodge opened in The Man from Home 7-18 and proved quite as entertaining now as on his previous visit. Little Millionaire 14-19.——AUDITORIUM: With the exception of Annette Kellermann, the vaudeville production which opened 30-6 was slightly below the average; business, however, was profitable. Robert Mantell 7-18; played Julius Cæsar, King Lear, Macbeth, Merchant of Venice, Hamlet, and Richard III. —— HOLLIDAY STREET: The Klimt and Gazzolo Stock co. in Oklahoma 30-6. James Boys of Missouri 7-18.——EMPIRE: Miss New York, Jr., had busy week 30-6. World of Mirth 7-18.——GAYETY: Social Maids 30-6. Taxi Girls 7-18.

ANNAPOLIS.—COLONIAL: Chauncey-Keiffer co. Sept. 30-5 opened with The Parson and the Girl to S. R. O. Other plays: Ishmael, Blue Mouse, Fatal Wedding, Camille, Texas Ranger.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE: Common Law Sept. 28; small house. Yiddish Players in Golden Wedding 2. Abora Opera co. in Bohemian Girl 5. Creatore and band 6. Mutt and Jeff 8, 9.——MERRIMAC SQUARE: Marie Horton and co., Countess De Lafayette, Dorothy Van Velser, Bounding Three 30-5; large houses.——KEITH'S: Empire Musical Comedy co., Robert Henry Hodge and co., Peppino, Gertrude Everett, Julia Nash and co., Reid Sisters, Commodore Tom; large houses 30-5.——PLAYHOUSE: When Knighthood Was in Flower 30-5; good houses. Now and Then 7-12.

LYNN. — AUDITORIUM: Morison Stock co. gave a very good performance Sept. 23-28 of Mrs. Wiggs of the Cabbage Patch, with Lindsay Morison as Mr. Stebbins; Rose Morison and Edna Oliver also scored. Deep Purple 30-5, with The White Sister to follow.

GLOUCESTER.—UNION HILL: May Robson Sept. 25 in A Night Out delighted a large house. Thorn's Opera co. 9. Over Night 11.

ATHOL. — ELLSWORTH OPERA HOUSE: Officer 666 Sept. 27; good business. Three Twins 2.

MICHIGAN.

COLDWATER.—TIBBITS: Balance booked Sept. 20 did not fill date or cancel. Harry Bulger in Flirting Princess pleased full house 25. Photoplay of Oliver Twist satisfied 27. Mary Southwell in The Only Girl 30 to full house. Thelma 3. Shepherd of the Hills 6. Littlest Rebel 11.

ADRIAN. — CROSWELL OPERA HOUSE: Chicago Stock co. Sept. 23-28; giving satisfaction in Sham, Going Some, Stampede, Strongheart, York State Folks, Fourth Estate. Howe's pictures 1 to standing room. Norman Hackett in Satan Sanderson 4.

SAULT STE. MARIE. — SOO OPERA HOUSE: Balance Sept. 25 failed to please light business. Howe's pictures 8.

MINNESOTA.

ST. PAUL.—METROPOLITAN: Putting It Over fared badly Sept. 29-2. Dustin Farnum in Littlest Rebel 6-12. Parsifal 13-16. Siren 20-26.——SHUBERT: Baby Doll, with Janet Priest; fair business 29-5. White Squaw 6-12. Bird of Paradise 13-19. Ready Money 20-26. Modern Eve 27-30. Gilbert and Sullivan revivals 27-Nov. 2.——ORPHEUM: Drums of Oude was the fine headliner 29-5. May Tully was also prominent on the bill.——GRAND: Dandy Girls 29-5.

WINONA.—OPERA HOUSE: Sherman Kelly Stock co. in Yankee Doodle Boy Sept. 22; business good. Frank Winninger and his own co. 23-29 in Keppler's Fortunes of Nan Who Stood Still. Our German Senator, Valley Forge, John the Janitor, Our Friend from Milwaukee, and The Gambler; packed houses. George G. Wakefield in Faust 2. Schumann-Heink 9.

FARIBAULT. — THEATER: Divorce Question Sept. 24; excellent business. Putting It Over 28 delighted large audience.

SLEEPY EYE. — THEATER: Gaskill and MacVitty co. in Shepherd of the Hills 1; S. R. O. Kelly Stock co. 14-19.

MISSISSIPPI.

JACKSON. — CENTURY: Balkan Princess Sept. 28; fair business. Confession 1. Naughty Marietta 8. Louisiana Lou 10. McFadden's Flats 15. Al. G. Field's Minstrels 21. Fiske O'Hara 30.

VICKSBURG.—WALNUT STREET: Opened Sept. 25 with Common Law; good business. Balkan Princess 1. Confession 8.

MISSOURI.

KANSAS CITY.—The Shubert had The Whirl of Society Sept. 29-5, and it scored heavily; Ada Lewis, Fannie Brice, Al. Jolson, Lawrence D'Orsay, Fay Courtney, and others won applause well merited. Bunty Pulls the Strings 6-12.——Thomas W. Ross in The Only Son played to satisfactory business at the Willis Wood 29-5. Mr. Ross was a big hit, while Katherine La Salle, Lizzie Hudson Collier, Campbell Gollan, and Wallace Widdecomb were able assistants. Eva Lang in Her Husband's Wife 6-12.——Chauncey Olcott in Isle of Dreams was the Grand attraction 29-5; big business.——The Auditorium had Woman in the Case 29-5; good business; Constance Molineaux had the leading role, and carried the exacting part to general satisfaction. Alma, Where Do You Live? 6-12.——Cressy and Dayne were headliners at the Orpheum 29-5, and pleased immensely, while other acts on the bill were also well received.——Sam Rice and his Daffydills held the Century 29-5; opening to two big Sunday audiences. Mlle. Vertes and Linz Fee were featured and scored decided hits. Politics of the Day 6-12.——The Gayety had Charles Robinson and his Crusoe Girls 29-5 and they pleased as usual. A big co. with a pleasing olio were features. Star and Garter Show 6-12.

ST. JOSEPH.—TOOTLE: Tillie's Nightmare Sept. 29-2; crowded business. Bunty Pulls the Strings 4, 5.——LYCEUM: Traveling Salesman 29-2, with Shep Camp, pleased; excellent business. Sam Howe 6-12.——LYRIC: William Grew Stock co. reopened this theater after remodeling and redecorating with The Virginian; business crowded.

LOUISIANA. — BURNETT-BIRLL: Fortune Hunter Sept. 28; good house. Rosary 14.

JEFFERSON CITY.—THEATER: Parker Shows Sept. 23-28; good business.

MOBERLY.—HALLORAN'S: Louisiana Lou Sept. 25 pleased capacity.

HANNIBAL. — PARK: Louisiana Lou Sept. 28; capacity house.

MACON.—LOGAN: Common Law Sept. 10; very clever co.

NEBRASKA.

LINCOLN.—OLIVER: Ready Money Sept. 27, 28 pleased fair business. Gertrude Ewing co. 30-5 in In the Shadow of the Czar, Divorce Cure, No'th Co'lina Fo'ks, Man Turned Devil, Dolores, Revelation, East Lynne, Sambo.——ORPHEUM: Ed. Wynn, Lester, O'Meer Sisters and co., Fly-

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ing Weavers, Rosair and Ward, Wilson Brothers, and William Ramsore, Viola Keene and co., 23-28 delighted capacity.——LYRIC: Vaudeville and pictures pleased capacity. —— AUDITORIUM: United States Marine Band 4.

OMAHA.—BRANDEIS: Chauncey Olcott in Isle of Dreams Sept. 26-28: capacity, Bachelor's Honeymoon 29-2 drew well. Traveling Salesman 3-5.——BOYD: White Squaw 26-28. Rose of Panama 29-2. Tillie's Nightmare 3-5. ——ORPHEUM: Capacity at each performance. Galetti's Monkeys, Godfrey and Henderson, Mrs. Louis James, William Dillon, Mountain Ash Male Choir, Mignonette Kokin, Two O'Meer Sisters 30-5.——GAYETY: Sam Howe's Lovemakers drew full houses 30-5. Robinson's Orusoe Girls 7-12.——KRUG: Follies of the Day 29-5. New Century Girls 6-12.

NEW HAMPSHIRE.

MANCHESTER.—PARK: King-Lynch Players opened with Allan Jimmy Valentine Sept. 30-5: warm welcome by large audiences. White Sister 7-12. In the co., besides Rose King and Edward D. Lynch, are Albert Lapelo, Taylor Green, Charles E. Milne, John G. Fee, Morton Stevens, Howard Benton, Edward Bates, Phillip Mann, Howard Schoupe, Henrietta Bazley, Grace Belle Dale, and Mae Ruth Layden.——AUDITORIUM: Thomas P. Moier, Three Dixon Sisters, dancers, buglers and banjoists; Charles Ledegar, novelty bounting rope, and photoplays pleased large audiences 30-2.

DOVER.—CITY OPERA HOUSE: Savoy, Varra and Sacks, Egan and DeMar, Dodson, Antos Romaine, and pictures Sept. 26-28: fair business.——ORPHEUM: Marius and Clements, Imperial Musical Trio, and pictures drew good business 25-28.——LYRIC: Hawley and Gilbert, Harry Newman, Sena and Webber, and pictures to good business 23-28.——STAR: Drew good business 23-28 with exceptionally good pictures.

BERLIN.—ALBERT: Three Twins Sept. 23 pleased good business.

NEW JERSEY.

JERSEY CITY. — MAJESTIC: Gamblers Sept. 30-5: a splendid production by a most competent co.; fine patronage. Pinks O'Hara in Rose of Kildare 7-12.——ACADEMY: Stock co. gave spirited showing of Ten Nights in a Barroom 30-5; an old-time play that hits liquor hard; well acted; fine attendance. Human Hearts 7-12.——ORPHEUM: Orpheum Players in Sneadthrift 30-5; a superb production; excellent patronage. Green Stockings 7-12.——NEW AMSTERDAM: Moving pictures 30-2. Raymond Whitaker Stock co. in St. Elmo 3-5. ——MONTICELLO: Appearing to large business 30-5 were Yoscany Japs, Evers and Curtis, Harry Price, Claus and Hoffman, Bootblack Four, Barbour and Lyon, Klof and Ramsey, and Johnson. ——BON TON: Moving pictures and vaudeville to packed houses.——KEITH'S: Big business with vaudeville and pictures.

CAMDEN. — TEMPLE: Eugene Hall Stock Players presented Deep Purple Sept. 30-2: big hit; Jane Lowe, John Adair, and Richard Barrows scored heavily; crowded houses. Lena Rivers 3-5. Manager Fred W. Palmer has regained his chair after an absence.——BROADWAY: Keith's vaudeville house had usual good attractions 30-5; featuring Edward Lissoy co., Burt Polar Bears, Paul and Vic Barns, Frascia Wood, O'Brien and Lear, Goldrick and Moort, and photoplays; big business.

TRENTON.—TRENT: Mutt and Jeff was the attraction during Interstate Fair to big business Sept. 30-5.——BROAD STREET: Manhattan Players presented Mrs. Wiggs of the Cabbage Patch to good houses 30-5.——TAYLOR: Vaudeville and motion pictures 30-5. —— STATE STREET: Vaudeville and motion pictures 30-5.

BURLINGTON.—AUDITORIUM: Vaudeville began Sept. 26 under most favorable circumstances. In the bill were Rastelle Brothers, Mary Gray, Athlone and Al. Brasar, Musical De Witts, Hill and Hill, Rice and Percival, and a short play, Girl of the Underworld, to good business 4. Vaudeville and pictures 5.

BRIDGETON.—CRITERION: Grayce Stock co. Sept. 30-5 in Man on the Box, Mummy and the Humming Bird, Paid in Full, Girl from Sherry's, Thelma, Three Weeks.

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NEW YORK.

ELMIRA.—LYCEUM: Baby Mine Sept. 26; large and delighted house. Lyceum Stock co. in Charley's Aunt 27, 28; excellent business. Concert 2; capacity. Girl in the Taxi 5.——MOZART: Lamb's Manikins, Murphy and Francis, Duval and Davil 30-2; capacity; good bill. ——MAJESTIC: Adelaide Herrmann 30-2; large business.——ITEMS: George W. Middleton, manager of the Mozart since its opening, has leased the Family and will reopen it as a vaudeville house.——Drew A. Morton has replaced Tom Whyte as stage-manager of the Lyceum Stock co.——Caroline Dixon, prima donna of Rorick's Opera co. season just closed, has accepted the leading role in Girl at the Gate, now running in Chicago.

SYRACUSE.—EMPIRE: The Pink Lady to big business Sept. 26-28. Pinks O'Hara in Rose of Kildare attracted well 30. The Woman, with an excellent cast, drew large houses 1, 2.——WIETING: The Gamblers to good business 27, 28.——BASTABLE: Thurston was well attended 26-28. Midnight Maidens to large audiences 30-2.

BATAVIA.—DELLINGER: Howe's pictures Sept. 25; good business. Stetson's U. T. C. 28; big business. Jack Lynn Stock co. 30-5 in Clouds and Sunshine, Peacemaker, Camille, My Old Kentucky Home, Queen of the Ranch, Convict's Sweetheart, Cinderella, College Chums; capacity; excellent performances.

JOHNSTOWN.—GRAND OPERA HOUSE: Primrose and Dockstader's Minstrels Sept. 25; excellent performance to S. R. O.; stage settings very elaborate; Six Brown Brothers deserving of special mention. School Days amused a full-sized audience 30. Three Twins 7. Bunty Pulls the Strings 9.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: Woman Sept. 30; fair attendance. Vaudeville and pictures 1, 2. Aborn English Grand Opera co. in Il Trovatore and Madame Butterfly 3-5; good crowds. Bunty Pulls the Strings 4. Pinks O'Hara 5.

BINGHAMTON.—STONE OPERA HOUSE: Concert Sept. 30; S. R. O. Howe's pictures 2 pleased big houses. Excuse Me 3; big business. ——ARMORY: Vaudeville, changed twice weekly, to large business.

AUBURN. — JEFFERSON: Gamblers Sept. 30; fair house. Girl in Taxi 1 pleased small attendance. Mutt and Jeff 2; good business. Rahner's pictures 3-5; fair houses. Dockstader's Minstrels 7. Three Twins 10.

PENN YAN.—SAMPSON: Stetson's U. T. C. Sept 25; large business. Servant in the House 28; fair house. One Day 30; One production; poor business. Ben Toy's Musical Comedy co. 7-9.

COHOES.—MAJESTIC: Edna May Spooner in The Price She Paid 3 pleased capacity. Easy Money 9. One day 19. Stetson's U. T. C. 20, 21.——PROCTOR'S: Vaudeville and motion plays to capacity.

OGDENSBURG.—OPERA HOUSE: Margaret Illington in Kindling Sept. 26 pleased good business. Rose of Kildare 27; fair house. One Day 28.

SALAMANCA. — ANDREWS'S: Servant in the House Sept. 26; excellent attraction; good business. Madame Sherry 28; moderate house. Bohemian Girl 30; S. R. O.

NEWBURGH.—ACADEMY OF MUSIC: Madame Butterfly Sept. 30; crowded house. Moving pictures and vaudeville 1-4; crowded houses. Bunty Pulls the Strings 5. Excuse Me 8.

PLATTSBURGH. — THEATER: Margaret Illington in Kindling Sept. 27; taxed capacity at advanced prices. Alma, Where Do You Live? 4. Bunty Pulls the Strings 7.

ROME.—LYRIC: Aborn Opera co. Sept. 25; good house. Primrose-Dockstader's Minstrels 28. Excuse Me 30.

LYONS.—MEMORIAL: Gamblers Sept. 26 pleased good business. Stetson's U. T. C. 4.

KINGSTON.—OPERA HOUSE: Excuse Me Sept. 27 pleased good business.

WELLSVILLE.—BALDWIN'S: Howe's pictures 16.

PERRY. — AUDITORIUM: Madame Sherry Sept. 26; good house. Girl in the Taxi 3.

NORTH CAROLINA.

HENDERSON. — GRAND: Season opened with Madame Sherry Sept. 16; good co.

NORTH DAKOTA.

DICKINSON.—OPERA HOUSE: Bought and Paid For Sept. 26 delighted fair house. Lottery Man 27 pleased good house.

OHIO.

HAMILTON. — SMITH'S: Neil O'Brien's American Minstrels Sept. 29; big house. Himmelein's Associate Players 29-5; good business with In the Bishop's Carriage. Rosalind at the Red Gate, Oliver Twist, Blue Mouse, Three Weeks, and Barriers Burned Away. The Castle-Walton Stock co. 7-12. Girl of My Dreams 13. Get-Rich-Quick Wallingford 20. Gamblers 27.

CHICAGO JUNCTION.—MASONIC TEMPLE: The Earle Stock week Sept. 23 pleased good business with World and the Woman, Barriers Burned Away, Love Route, One Girl in a Thousand, White Squaw, and Queen of the White Slaves. Rosary 9.

NORWALK.—GILGER: Pinafore, by local talent, 2, 3. Aborn English Grand Opera co. in Bohemian Girl 4. Prechles 5. Smart Set 8.

IRONTON.—MASONIC: Al. H. Wilson in It Happened in Potsdam Sept. 25 pleased full-sized house. Carroll Comedy co. 30-5.

WARREN.—OPERA HOUSE: Beverly of Graustark Sept. 27; good business. Fortune Hunter 28; large house.

UPPER SANDUSKY. — AUDITORIUM: Sousa's Band Sept. 26; highly pleased full-sized audience. Rosary 22.

BELLEFONTAINE. — GRAND: Sousa's Band Sept. 27; fair business.

OKLAHOMA.

OKLAHOMA.—OVERHOLSER: McFadden's Flats Sept. 28-1 to good business. Miss Nobody from Starland 5, 6.——LYRIC: Jack Roseleigh Stock co. in Deep Purple 30-5; big houses.—— METROPOLITAN: North Brothers' Stock co. in Dancing Girl 30-5; big business.

PENNSYLVANIA.

McKEESPORT.—NEW WHITE: Billy the Kid Sept. 26; excellent business. Gay Widows 28 pleased best house of season; Mlle. Hillbr, Grace Foster, Joseph Rotello, and Joe Taylor were given much well-earned applause. Ziz Zag Alley 4. Big Revue 5.——ALTMEYER: Vaudeville and pictures; business good.

WILLIAMSPORT. — LYCOMING: Howe's pictures Sept. 30; large audience. Concert 2. Excuse Me 9.——FAMILY: Specialties and motion pictures 30-5 to large audiences. Manager E. G. Johnson is making many friends.

JOHNSTOWN. — CAMBRIA: Gay Widows Sept. 27; good business. Billy the Kid 28; fair business. Girl from Rector's 1; fair business. Graustark 2. Myron W. Whitney Concert co. 3. Madame Sherry 5. The Biz Review 4.

GREENVILLE.—LAIRD OPERA HOUSE: Servant in the House Sept. 18; fair house. Fortune Hunter 27; large house. Howe's pictures 30; S. R. O. Price 8. Girl from Broadway 11. Typhoon 14.

RENOVO. — THEATER: Cowboy Preacher Sept. 25; production poor but band, orchestra, and specialties good; fair attendance. Madame Sherry 4. Graustark 10.

WARREN.—LIBRARY: Servant in the House Sept. 23 pleased good house. Price 25; satisfaction. He Fell In Love With His Wife 2; good houses.

ST. MARYS.—TEMPLE: Price 1; fair business; Edna Marshall and George V. Dill deserve especial mention. Mutt and Jeff 11. Angelus 25.

CONNELLSVILLE.—SOISSON: Kibbie and Martin's U. T. C. Sept. 24; packed house. Vogel's Minstrels 28; crowded houses. Freckles 7.

BRADFORD.—THEATER: Howe's pictures Sept. 26; good business. He Fell in Love With His Wife 3. Allen Musical Stock co. 14-19.

WELLSBORO. — BACHE AUDITORIUM: Madame Sherry 2. Howe's pictures 7. Mutt and Jeff 16.

SUNBURY.—THEATER: Typhoon Sept. 25; large audience. Excuse Me 8. Girl in the Taxi 12. Freckles 19. Henrietta Crosman 29.

DU BOIS.—AVENUE: Lost Paradise Sept. 30; fair business. Human Hearts 1 pleased good business. Man on the Box 2 pleased.

MEADVILLE.—ACADEMY: Fortune Hunter Sept. 26; capacity. He Fell in Love With His Wife 5.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY: Polly of the Circus Sept. 25; moderate business. Madame Sherry 27 pleased large audience. Quaker Girl 3. Mutt and Jeff 4. Traveling Salesman 7. Maude Adams 9.

FLORENCE. — AUDITORIUM: Forty-five Minutes from Broadway Sept. 26; good business. Traveling Salesman 28; excellent attendence.

SOUTH DAKOTA.

PIERRE.—GRAND (W. H. Harris): The Wolf Sept. 28; satisfaction to good audience.

TENNESSEE.

BRISTOL. — COLUMBIA: Vaudeville Sept. 30-5, including Brown and Stamm, Snowie Maybelle, Ted and Clara Steele, Fentons, Austin and Carvin, Elmer Jerome, and motion pictures.—— HARMELING: Introduce me 4.

CHATTANOOGA.—LYRIC: Mutt and Jeff to fair business Sept. 24. The Rose Maid pleased good business 26.

TEXAS.

FORT WORTH. — SAVOY: A Woman's Way Sept. 23-28; crowded houses.——MAJESTIC: Arthur La Vine and co., Mr. and Mrs. Jack McGreevy, La Feydia, Campbell and Campbell, Three American Troubadours, Lester Brothers, Five Paulhams 23-28; fair houses.—— BYER'S: Carnegie Alaska-Siberian pictures 23-26; business increased with each night. McFadden's Flats 27, 28; fair houses.——PRINCESS: Man on the Box 23-25; good business. Lena Rivers 26-28. —— HIPPODROME: Oliver Twist pictures, Bert Lewis and Helen Renstrom pleased good business 23-28.

EL PASO. — AIRDOME: The Coney Island Comedy co. has closed, leaving Sept. 29 for Douglas and Bisbee, Ariz., and points West.—— CRAWFORD: The Albert Taylor Stock co. opened 29 with Man from Texas for an extended engagement; everything points to a successful season.——Barnum and Bailey played to record crowds 28; estimated not less than 30,000 were in attendance and every one much pleased.

BRENHAM.—GRAND OPERA HOUSE: Smart Set 2.——ITEM: The Grand Opera House has changed managers, and has been leased by the Simon Estate to J. Witter Wittels, of San Antonio.

DENISON.—OPERA HOUSE: Rosary Sept. 30; excellent business. Miss Nobody from Starland 9. Common Law 10. Pattie Comedy co. 14. ——BROOKE-TONE: Will open for season early in November.

VERMONT.

BRATTLEBORO.—AUDITORIUM: Opened with Three Twins Sept. 28; large house. A Night Out 3.

NEWPORT. — LANE'S OPERA HOUSE: Alma, Where Do You Live? 2; good house. Newlyweds 16. Fortune Hunter 28.

BARRE.—OPERA HOUSE: May Robson in A Night Out 2 drew well and pleased. Bought and Paid For 4. Newlyweds 12.

VIRGINIA.

PETERSBURG.—ACADEMY: Rainey's pictures 7-9. Over Night 16.——LYRIC: Vaudeville and motion pictures 23-28; business fair.

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WASHINGTON.

SPOKANE.—AUDITORIUM: Raymond Sept. 30-2. Julian Eltinge in The Fascinating Widow 3, 4. Billy S. Clifford 5.——ITEMS: Who will open the American this season under the new management is causing much discussion.——A few days ago Manager Carl D. Milligan announced that Virginia Brissac and the World's Fair Stock co. had been engaged for an indefinite period. Miss Brissac sent considerable stage impediments ahead from Los Angeles, planning to leave the following morning. But a peculiary hitch could not be adjusted, and the engagement was canceled. Mr. Milligan is now negotiating with another stock co., and plans to open 14.—— Because the Spokane commissioners refused to

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grant a permit for a tent to be pitched downtown. Fannie Boucher was unable to appear in her own production, depicting Wild West life, during Interstate Fair Week, 30-6. The play was given at the Pendleton Round-up.—Two players well known to Spokane people will be seen here again 7, 8, when George D. McQuarrie brings Bought and Paid For to the Auditorium, with Nellie McKeller in his support. McQuarrie played with Jessie Shirley in her stock productions and came back with her later to appear at the American Theater. Miss McKellar is now his wife. They have many friends here.—The opera, Martha, will be given at Christmas-tide by students of Whitman College Conservatory of Music, Walla Walla, Wash. The principals will be Florence Willis, Hazel Coleman, Virgil Bennington, Newton Barrett, and Henry Filer.

WEST VIRGINIA.

CHARLESTON. — BURLEW: Moving pictures Sept. 23-28; good business. Fortune Hunter 11.

WISCONSIN.

JANESVILLE.—MYERS'S GRAND: Buntz Pulls the Strings Sept. 17; fair house. Graustark 19; fair business. Don't Lie to Your Wife 27, with Dave Lewis; business good. Missouri Girl 29. Blue Mouse 1. Sousa's Band 14.

RACINE.—THEATER: Dave Lewis in Don't Lie to Your Wife Sept. 25; patronage fair. Orphan's Prayer 29; two good houses. Officer 666 6. Within the Law 13. Maud Powell 14.

LA CROSSE.—THEATER: Putting It Over Sept. 25; fair business. Divorce 26; good business. Faust 27; fair business.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE: Human Hearts Sept. 25; fair business. David Bispham Concert 26; small but appreciative audience. Alla Nasimova in Marionettes 27; good attendance. Red Rose 28; good business. Third Degree 30; light attendance but deserved much better; Adele Hughes took the part of Annie Jeffries with feeling, and won sympathy, and Theodore Hardy as Richard Brewster was exceptionally good. Siren 1 drew full house. Donald Brian, Will West, John Mozan, Julia Sanderson, and Florence Morrison all deserve mention.

CALGARY, ALTA.—SHERMAN GRAND: Old Homestead Sept. 23-25; good business.—ORPHEUM: Vaudeville 23-28. Gus Weinberg, Charlie Alcott, Howard, and the other turns were all up to standard; biz business.—LYRIC: Toronto Stock co. 23-28 in In the Bishop's Carriage; good business.—EMPIRE: Good vaudeville to capacity 23-28.

SASKATOON, SASK.—EMPIRE: Madame Schumann-Heink, assited by Eduard Collins, Sept. 27; large house. Sheehan English Opera co. in Il Trovatore 30, and Chimes of Normandy 1. Constance Crawley and her London Players in The Marriage of Kitty and Divorcons 2-5. Gilbert and Sullivan Opera co. 7-9.

ST. JOHN, N. B.—OPERA HOUSE: Fortune Hunter Sept. 30-2; performance good. Allen Lloyd in Little Miss Fix-It 4, 5. Aborn Opera co. in Bohemian Girl 23, 24. William Hawtrey in Dandy Dick 28-30.

BRANTFORD, ONT.—GRAND OPERA HOUSE: Girl of My Dreams Sept. 26; good house. Spring Maid 30; good house. Red Rose 3. Third Degree 5.

REGINA, SASK. — THEATER: Constance Crawley Sept. 23-28 in The Broken Law, The Marriage of Kitty, The Late Mr. Castello, and Divorcons; good business.

WOODSTOCK, ONT. — GRIFFIN'S: Red Rose Sept. 27 pleased good house. Girl of My Dreams 2 pleased fair business. Spring Maid 10. Lion and Mouse 18. Mutt and Jeff 24.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

Ainslee, A., Maude Allen, Estelle Allen, May Anderson.
Buch, Ines, Mrs. B. Burke, Ariet Bascom, Mae Behan, L. Burwood, Alice Barton, Ann Brown, Pauline Bradshaw, Octavia Broske.
Claire, Alberta, Louise Carter, Helen Crafton, Gertie Carlisle, B. Childs, Doreen Chapman, M. Camille.
Davis, Marjorie, Mary B. Dean, Violet Dale, Dickey Delaro, Jeanette Dore.
Emerson, Mary.
Fowler, Brenda, Bess Fisher, Gertrude Fowler, Carl Fey, B. Foster, Ethel Fox, E. C. Farmer.
Grey, Jane, Louise Gardner, Ada Gifford, Viola P. Gillette.
Herne, Chrystal, Mrs. W. A. Howell, Mrs. Geo. Hibbard, Mrs. Hayman.
Jurka, Blanche, Emily Janvier.
Kehm, Leona R.
Laughlin, Anna, Ruble Lesley, Margaret Lotus, Nora Lamison, May Lyn, Isabel P. Lewis, Leah Lennox.
Mack, Adeline D., Evelyn Moore, Hope Maxwell, Julia Morton, Louise Marshall, Ethyl Merratt, Florence Modena, Hazel Miller, Bertie May.
Piers, Gwendolyn, Beatrice Pendleton.
Roden, Mildred, Rita Redmond, Dorothy Rogers.
Smith, Ida C., Kathryn Stevens, M. Sinclair, Lavinia Shannon, Sylvia Starr, Alice Saunders, Blanche Sherwood, Lelia Shaw, Kitty Swayne.
Tiffany, Rose, Mrs. R. Thorne, Dorothy Tennant, Alice Threll.
Vanburen, Mabel, Marie Von Hemessen, Clare Valom.
Worthington, Harriet, Jessie Wallace, Virginia Whitezell, Mary Worthington, Anna Wilkes.

MEN.

Ankermiller, Emil, Sam Allen.
Beron, Paul, Edwin Buffum, Vincent Bryan, W. D. Burroughs, W. W. Blair, Thurlow Bergen, Edmond Barrett, Frank Bacon, Chas. Bunce.
Carey, Jos., Francis Carrier, Thos. Carroll, Frank Cambeau, John F. Carleton, Chas. Compton, Harvey Cassidy, Wm. Clifton.
Dudley, C. Edwin, Herbert De Guerre, Frank Dee, Mr. De Costa.
Edwards, Gerome.
Floyd Douglas, W. E. Flach, N. H. Ferris, Wm. Frey.
Gelder, Geo., Walter Gilbert, Claude Gillingwater.
Horwits, Will, W. H. Hartigan, Clifford Hamilton, Max Herschfeld, M. H. Harriman, Seth Halsey.
Irvin, J. Stewart, John Ince.
Jackson, H. F., Chas. Jones.
Keane, Jas., John Kellard, Jos. Keane, Will Kirn.
Lambard, Warren D., W. I. Love, Peter Lafayette, Chas. W. Lester, Wm. Lawrence, F. C. Le Bendu.
Mace, Fred, Flov Moore, Corbett Morris, Robt. Mansfield, Sol Minister, Thos. Moore, Wm. M. MacDowell, J. McKee.
Noble, Herman.
Oland, Warner.
Purcell, Chas., Archie Patterson, Fred Peters, Halton Powell, Horace Porter, Chas. Palmer, A. C. Pringle, Geo. H. Pettl.
Rowen, Chas., Wm. A. Roberts, John Ritchie, Oscar Raglin, Arthur Rowland, Victor Royal.
Stone, Fred, Mr. Scott, Harry C. Sawyer, John Stahl, Don Seaton, Jos. A. Smith, Ed. R. Salter, Bruce Smith, Arthur Sheldon.
Travers, Henry, Noel Travers, Harry Toledo, Chas. A. Taylor, Noel Tearle.
Vernon, Ben.
Wilson, Harry, Chester Wallace, Chas. Wimsatt.

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Players and others at liberty and companies wanting people are invited to send their announcements for publication under this head free.

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Wm. E. Mallette, comedy and juveniles. College Point, N. Y.

Del McDermid, leads or heavies, permanent stock preferred. 223 North Twenty-sixth St., So. Omaha, Neb.

Carl Adamson, light or character comedian. 122 West Fourth Street, Erie, Pa.

H. E. Lochard, characters, heavies and general business; Fannie Louise Carter, heavies and general business. Wardrobe, appearance, ability. H. E. Lochard, Union City, Mich.

Etta DeVoto, soubrette, ingenue and specialties. Appearance, ability, experience. General Delivery, Dwight, Ills.

Carl L. Rogers, juveniles and light comedy. Kingfisher, Okla.

At liberty, for stock, repertoire or one-piece attraction, woman for characters and general business. Wardrobe, ability and guarantee satisfaction. Miss Georgia Francis, Dolgeville, N. Y.

Wanted—Dramatic.

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Heavy man, general business actor and other good stock people. North Bros. Metropolitan Theater, Oklahoma City, Okla.

Woman for strong ingenue leads, must have ability, appearance and wardrobe. Jno. A. Himmelein, Sandusky, Ohio.

People in all lines, excepting leading man. A. Appell, York Opera House, York, Pa.

Soubrette and character woman. S. M. Wachtel, Pine Street, Williamsport, Pa.

Man for heavies, man for juveniles and light comedy, woman for juveniles, with specialty preferred. Angell and Bowdish, Boyer Hotel, Pittsburg, Pa.

Repertoire people, tall heavy man, some characters, comedian doing specialties, specialty people. F. C. Henry, Loyal, Wis.

Repertoire people in all lines, those doing specialties preferred. W. J. and R. R. Henderson, Howard City, Mich.

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Moving picture operator, electrician, and feature contortion act. Play bits. Have some knowledge of black art and illusions. High class stock or road show. Address care MIRROR, The Great Comodore.

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Violinist, southern states preferred. F. E. Trinkley, 224 East Main Street, Kent, Ohio.

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Trap Drummer, experienced in vaudeville, pictures and dance. John R. Hughes, 342 Lincoln Avenue, Youngstown, Ohio.

Baritone, double flute in orchestra, or good stage. James Walker, Ackley, Iowa.

Agent and Manager. Address Walter Rechtin, 3104 Gilbert Avenue, Cincinnati, Ohio.

Violinist and pianist. A. Charles, General Delivery, Regina, Sask., Can.

Pianist, first class arranger. A.F.of M. Address V. L., 307 West Erie Avenue, Loraine, Ohio.

Boy, 16 years of age, would like a position in some vaudeville act. Has no experience. Percy Provan, 78 Kingston Ave., Brooklyn.

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Pianist, A.F.of M. Join on wire. Garside Stock Company, Kentucky Theater, Paducah, Ky.

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Piano player for moving picture house, man preferred. Address R. L. Carline, Ideal Theater, Fairmont, W. Va.

RECORD OF DEATHS.

GEORGE C. TURNER MEEKS, fifty-two years old, and an actor of New York and London ever since ten years old, dropped dead at his home on Wright Street, Stapleton, Staten Island, Oct. 2. For the last ten years Mr. Meeks has been playing in stock companies, but at one time he supported Robert Mantell and Fanny Davenport in Shakespearean plays. He was born in Liverpool, England.

HARRY BRAGAU, 65 years old, a singer, and well-known in musical and theatrical circles a generation ago, died last week in his country home, at Bushkill, Pike County, Penn.

WILLIAM MAILLY, dramatic editor of the New York *Call* and the *Twentieth Century Magazine*, died recently at his home in New York. He had been under medical care for two years, and had suffered from diabetes for a longer period, but he kept up his work to the end. Mr. Mailly was forty-one years old. He was best known for his work for the Social Labor party, having taken up magazine work late in life. He conducted the Socialism department of the *Metropolitan Magazine*.

FRANCES ALLITSEN, the composer, died Oct. 2, at her residence in Bayswater, London. She was born in London and studied at the Guildhall School of Music. Among her most important works are "Sonata for Piano," 1881; "Suite de Ballet," "Overture Slavonique," 1884; more than 100 songs and duets, including "Song of Thanksgiving," "The Two Psalms," "Like as the Heart," "The Lord Is My Light," "The Lute Player," "Prince Ivan's Song," settings of the poems of Heine and Tennyson, "There's a Land," "A Dramatic Scene" and "Cleopatra."

LOUIS BURKHARDT died at his home in Roxbury Mass., Oct. 3 at the age of 56 years. For twenty years he was advertising agent of the Hollis Street, Colonial Park, Tremont and Boston theaters in Boston.

GEORGE MCCLUMPHA, son of the late John McClumpha, and head of the McClumpha Grocery Company, died Oct. 2 at his home in Amsterdam, N. Y. He was 53 years old, and a member of the class of 1881 of Cornell University. Mr. McClumpha was manager of the Amsterdam Opera House. Trustee of the Home for Elderly Men, and a Director in the Amsterdam City National Bank and the New York Eastern Theatrical Managers' Association.

PAUL RICHMOND KENT, aged three years, and Eleanor Gayner Kent, aged one year and ten months, son and daughter of Mr. and Mrs. Richmond Kent, known to theatrical circles as Kent and Wilson, died in Kirksville, Missouri, last week. Brother and sister were buried together on Sunday in Kirksville.

NEW PRODUCTIONS

Rehearsals have already begun for Years of Discretion, which David Belasco announces will positively have its opening night at the Belasco Theater some evening of the week of Monday, Jan. 6. This means that The Governor's Lady which is now running successfully at the Republic will end its New York engagement on Saturday, Jan. 4, although from the present indications the piece could run through the entire season to crowded houses. Mr. Belasco intends to follow strictly his policy of presenting two plays each season at each of his theaters. Frederick and Fanny Hattar of Chicago are authors of the new piece, and a notable cast will include Lyn Harding, now playing in Drake in London, Robert McWade, Jr., now in The Governor's Lady, Bruce McRae and Effie Shannon. In spite of the popularity of The Case of Becker and Miss Frances Starr's remarkable acting in it, the play will be limited in its run to twelve weeks as first announced so that a second production can be staged by Mr. Belasco at an early date.

The next play of Bayard Veiller, author of Within the Law, which will be produced in New York is The Fight. Rehearsals for the New York production are now under way, and the cast will include Margaret Wycherly, Anna Walker, Edward Emery, Mr. and Mrs. Harrison Ford, Elene Foster, Sydney Booth, Ralph Lewis, and Juliette Day. Joseph M. Gaites, who is to produce it, has not arranged for a theater to date.

Granville Barker has made the English version of Arthur Schnitzler's charming sequence of dialogues, The Affairs of Anatol, with which Winthrop Ames will reopen his Little Theater on October 14.

Early in November at the Fine Arts Theater in Chicago The Stranger, by Strindberg, will receive its first production in English. Louis Randolph, director of the Marlowe Players of Chicago, will present the play.

Early in November Mr. Brady will produce the stage version of Mr. McKenzie's novel, Carnival. The finishing touches are now being put upon the play at French Lick Springs, Ind.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Charleston, S. C., 9. Augusta, Ga., 10. Savannah 11. Jacksonville, Fla., 12. Chattanooga, Tenn., 14. Knoxville 15. Birmingham, Ala., 16. Nashville, Tenn., 17. Memphis 18, 19.

"AFFAIRS" OF ANATOL (Winthrop Ames): New York city Oct. 14—indefinite.

ANGEL OF THE TRAIL (C. P. Farrington): Milo, Can., Brownville 10.

ANGLIN, MARGARET (Louis Nethersole): Chicago, Ill., Sept. 30—indefinite.

ARLISS, GEORGE (Liebler and Co.): Montreal, Can., 7-12, Boston, Mass., 14-26.

BABY MINE (William A. Brady): Spokane, Wash., 21-23.

BABY MINE (Wm. A. Brady): Danville, Va., 9, Bedford 10, Princeton, W. Va., 11, Bluefield 12.

BABY MINE (Eastern: Wm. A. Brady): Gouverneur, N. Y., 9, Ogdensburg 10, Plattsburg 11, Burlington, Vt., 12, Randolph 14, Northampton, Mass., 15, Cohoes, N. Y., 16, Poughkeepsie 17, Kingston 18, Newburgh 19, Catskill 21, Hudson 22, Granville 23.

BACHELOR'S HONEYMOON (Gilson and Bradfield): Greene, Ia., 9, Clarksville 10, Oelwein 11, Fredericksburg 12, Lawler 14, Calmar 15, Clermont 16, Elgin 17, Lansing 18, Elkader 19.

BALANCE, THE (Gorham and Rowlader): Oconto, Wis., 9, De Pere 11, Manitowoc 12, Beaver Dam 14, Fond du Lac 15, Sheboygan 16.

BEN-HUR (Klaw and Erlanger): Syracuse, N. Y., 7-12, Rochester 14-19.

BILLY THE KID (Herbert Farrar): Oakland, Md., 9, Buckhannon, W. Va., 10, Philippi 11, Grafton 12, Sistersville 14, Washington, Pa., 15, Monessen 16, Greensburg 17, Lewistown 18, Reading 19.

BIRD OF PARADISE (Oliver Morosco): Minneapolis, Minn., 6-12, St. Paul 13-19, Omaha, Neb., 20-22, Sioux City, Ia., 23, 24.

BLINN, HOLBROOK (William A. Brady): Reno, Nev., 10, Sacramento, Cal., 11, 12, San Francisco 13-26.

BLUE BIRD (Messrs. Shubert): Chicago, Ill., Sept. 30-Oct. 26.

BOSS, THE: Montreal, Can., 7-12.

BOUGHT AND PAID FOR (William A. Brady): Spokane, Wash., 19, 20.

BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26, 1911-Oct. 12, 1912.

BRUTE, THE (Comstock and Gest, Inc.): New York city Oct. 7—indefinite.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Syracuse, N. Y., 7-9.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Kansas City, Mo., 7-12.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Montreal, Can., 8-12.

BUTTERFLY ON THE WHEEL (Messrs. Shubert and Waller): Providence, R. I., 7-12, Washington, D. C., 14-19.

BUTTERFLY ON THE WHEEL (Lewis Waller): Winnipeg, Man., 7-12, Grand Forks, N. Dak., 14, Crookston, Minn., 15, Fargo, N. Dak., 16, Billings, Mont., 17, 18, Helena 19.

BURKE, BILLIE (Charles Frohman): New York city Sept. 9—indefinite.

CITY, THE (United Play Co.): Algona, Ia., 9, Britt 10, Emmetsburg 11, Sioux City, Ia., 12, 13, Madison, S. Dak., 14, Dell Rapids 15, Pipestone, Minn., 16, Fairmont 17, Wells 18, Waseca 19, Mankato 20, Marshall 21, Montevideo 22, Milbank, S. Dak., 23.

CLARKE, DELLA: Pulaski, Va., 19, Abingdon 10, Bristol, Tenn., 11, Big Stone Gap, Va., 12, Soldiers' Home, Tenn., 14, Rutherfordton, N. C., 15, Hickory 16, Asheville 17, Statesville 18, Charlotte 19, Winston-Salem 21, Greensboro 22, Durham 23.

COBURN PLAYERS: Grand Rapids, Mich., 25-26.

COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 23-Oct. 19, Philadelphia, Pa., 21-Nov. 2.

C. O. D. (John Cort): Buffalo, N. Y., 7-12, Detroit, Mich., 14-19.

COMING HOME TO ROOST (Harris and Selwyn): Boston, Mass., Oct. 14-Nov. 2.

COMMON LAW (Co. A: A. H. Woods): Louisville, Ky., 7-12.

COMMON LAW (Co. B: A. H. Woods): Lawrence, Mass., 12.

CONCERT, THE (David Belasco): New York city 7-12.

CONFESSION, THE: St. Louis, Mo., 7-12, Kansas City 13-19.

COUNTRY BOY (H. B. Harris, Inc.): Indianapolis, Ind., 7-12, St. Louis, Mo., 14-19, Kansas City 21-26.

COUNTY SHERIFF (Wee and Lambert): Kutztown, Pa., 9, Doylestown 10, Royersford 11, Bridgeton, N. J., 13, Tremont, Pa., 14, Tower City 15, Williamstown 16, Lykens 17, Huntington 18, Altoona 19, Greensburg 21, Blairsville 22, Boswell 23.

CRANE, WILLIAM H. (Joseph Brooks): Rochester, N. Y., 7-9, Buffalo, 10-12.

CROSMAN, HENRIETTA (Maurice Campbell): Providence, R. I., 7-12.

DALE, VIOLET (William Stoermer): Milwaukee, Wis., 6-12.

DALY, ARNOLD: New York city Sept. 28-Oct. 12.

DAUGHTER OF HEAVEN (Liebler and Co.): New York city Oct. 12—indefinite.

DIVORCE QUESTION (Gaskill and MacVitty): Chicago Heights, Ill., 20, Harvard 21, Monroe, Wis., 22, Stoughton 23.

DIVORCE QUESTION (Rowland and Clifford): Clinton, Ia., 9, Savanna, Ill., 10, Galena 11, Dubuque, Ia., 12, Sterling, Ill., 13, Morrison 14, De Kalb 15, Rockford 16, Woodstock 17, Hammond 18, Joliet 19, Aurora 20, Ottawa 21, Pontiac 22, Bloomington 23.

DREW, JOHN (Charles Frohman): New York city Sept. 2—indefinite.

EVERYWOMAN (Henry W. Savage): Montreal, Can., 14-19, Kingston 21-23.

EXCUSE ME (Eastern: Henry W. Savage): Poughkeepsie, N. Y., 9, Amsterdam 10, Syracuse 11, 12, Toronto, Can., 14-19, Hamilton 21, London 22, St. Thomas 23.

EXCUSE ME (Western: Henry W. Savage): Williamsport, Pa., 9, Lock Haven 10, Huntington 11, Johnstown 12, Altoona 14, Latrobe 15, Greensburg 16, Beaver Falls 17, Sharon 18, Youngstown, O., 19, Warren, Pa., 21, Akron, O., 22, Canton 23.

FANNY'S FIRST PLAY (Messrs. Shubert): New York city Sept. 16—indefinite.

FARNUM, DUSTIN (A. H. Woods): St. Paul, Minn., 6-9, Minneapolis 10-12.

FARNUM, WILLIAM (A. H. Woods): Washington, D. C., 7-12.

FAUST (Manley and Campbell's): Oconto, Wis., 9, Iron Mountain, Mich., 10, Crystal Falls 12, Iron River 14, Ironwood 15, Bessemer 16, Ishpeming 21, Negaunee 22, Munising 24.

FAVERSHAM, WILLIAM (Leonard L. Gallagher): Toronto, Can., 7-12, Buffalo, N. Y., 14-19, Montreal, Can., 21-26.

FINAL SETTLEMENT (Wm. Wamsher): Clayton, Ill., 9, McComb 10, Alexis 11, Galesburg 12, Pekin 13, Manito 14, Lewistown 15, Ipava 66, Cuba 17, Stronghurst 18, Dallas City 19, Burlington, Ia., 20, Mt. Pleasant 21, Salem 22, Farmington 23.

FINE FEATHERS (H. H. Frazee): Chicago, Ill., Aug. 12—indefinite.

FISKE, MRS. (Harrison Grey Fiske): Montreal, Can., 14-19.

FORTUNE HUNTER (Cohan and Harris): Toledo, O., 6-9, Grand Rapids, Mich., 10-12, Chicago, Ill., 13-26.

FORTUNE HUNTER (Eastern: R. C. Chase): Moncton, Can., 9, Chatham 10, Fredericton 11, Woodstock 12, Houlton, Me., 14, Caribou 15, Presque Isle 16, Millinocket 17, Bangor 18, 19.

FORTUNE HUNTER (Western: Ernest Schnabel): Parkersburg, W. Va., 9, Athens, O., 10, Charleston, W. Va., 11, 12, Ironton, O., 14, Portsmouth 15, Sistersville, W. Va., 16, Washington, Pa., 17, Waynesburg 18, Zanesville, O., 19, Coshocton 21, Circleville 22, Chillicothe 23.

GAMBLERS, THE: Philadelphia, Pa., 7-12.

GAMBLERS, THE (Ed. McDowell): Watertown, N. Y., 9, Carthage 10, Ogdensburg 11, Massena 12, Plattsburg 14, St. Albans, Vt., 16, St. Johnsburg 17, Barre 18, Burlington 19, Wht. River Jct. 21, Claremont, N. H., 22, Bellows Falls, Vt., 23.

GARDEN OF ALLAH (Liebler and Co.): Chicago, Ill., Aug. 31-Oct. 26.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Philadelphia, Pa., Sept. 30-Oct. 12, Washington, D. C., 21-26.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Chicago, Ill., 29-Oct. 12.

GIRL FROM RECTOR'S (Wm. Wamsher): Grinnell, Ia., 9, Des Moines 13.

GIRL IN THE TAXI: Rochester, N. Y., 7-9.

GIRL IN THE TAXI (Michael Faraday): London, Eng., Sept. 7—indefinite.

GIRL OF THE MOUNTAINS (Wee and Lambert): Lorain, O., 9, Nevada 11, Tiffin 12, Loudonville 14, Millersburg 15, Salem 17, East Palestine 18, East Liverpool 19, Lebanon, Pa., 22, Reading 23.

GIRL OF THE UNDERWORLD (Eastern: Wee and Lambert): Kingston, N. Y., 9, Delaeville 10, Herkimer 11, Amsterdam 12, St. Johnsville 14, Boonville 15, Lowville 16, Camden 17, Oxford 18, Utica 19, Ilion 21, Oneida 22, Newark 23.

GIRL OF THE UNDERWORLD (Western: Charles Parker): Capron, Ill., 9, Sterling 10, Morrison 11, Moline 13, Maquoketa, Ia., 14, Oxford 15, Anamosa 16, Manchester 17, Independence 18, Dyersville 19, Dubuque 20, Galena, Ill., 21, Savanna 22, Beloit, Wis., 23.

GOOSE GIRL (Baker and Castle): Tallulah, La., 9, Monroe 10, Arcadia 11, Shreveport 12, Natchitoches 13, Alexandria 14, Baton Rouge 15, Plaquemine 16, Donaldsonville 17, Thibodaux 18, Houma 19, Morgan City 20, New Iberia 21, La Fayette 22, Crowley 23.

GOVERNOR'S LADY (Messrs. Belasco and Elliott): New York city Sept. 5—indefinite.

GRAUSTARK (United Play Co.): Strawberry-point, Ia., 9, Dyersville 10, Independence 11, Marshalltown 12, Oskaloosa 13, Newton 14, Brooklyn 15, Tama 16, Belle Plaine 17, Traer 18, West Liberty 19, Muscatine 20, Marengo 21, Grinnell 22, Eldora 23.

GREYHOUND (Wagenhals and Kemper): Brooklyn, N. Y., 7-12.

HAWTREY, WILLIAM (A. G. Delamater): St. John, Can., 11-12.

HILLIARD, ROBERT (Klaw and Erlanger): Atlantic City, N. J., 17-19, Philadelphia, Pa., 21-Nov. 2.

HODGE, WILLIAM T. (Liebler and Co.): Baltimore, Md., 7-12 Washington, D. C., 14-19.

HOUSE OF A THOUSAND CANDLES (Eastern: C. S. Primrose): Streator, Ill., 13, Tolucca 14.

HOUSE OF A THOUSAND CANDLES (Western: C. S. Primrose): Marshfield, Wis., 9, Merrill 10, Rhinelander 11, Ironwood, Mich., 12, Ashland, Wis., 13.

IN OLD KENTUCKY (Litt and Dingwall): Portland, Ore., 6-12.

IRVING PLACE (Dr. Baumfeld): New York city Sept. 28—indefinite.

JUNE MADNESS (Winthrop Ames): New York city Sept. 25—indefinite.

KINDLING (United Play Co.): Chicago, Ill., 1-26.

KISMET (Harrison Grey Fiske): Chicago, Ill., Sept. 23—indefinite.

LIFE'S SHOP WINDOW (Cliff Gordon): Chicago, Ill., 6-12.

LION AND THE MOUSE (United Play Co.): Boise, Ida., 7-12 Weiser 15, Baker City, Ore., 16, 17, La Grande 18, Pendleton 19, Walla Walla, Wash., 20, Dayton 22, Waitsburg 23.

LION AND THE MOUSE (United Play Co.): Brockville, Can., 9, Napanee 10, Belleville 11, Kingston 12, Hamilton 14, Owen Sound 15, Stratford 16, London 17, Woodstock 18, St. Thomas 19-21, Galt 22, Brantford 23.

LITTLE MISS BROWN (William A. Brady): New York city Aug. 29—indefinite.

LITTLE TENDERFOOT (Lee D. Ellsworth): Norfolk, Va., 7-12, Richmond 14-19, Paterson, N. J., 21-26.

LITTLE WOMEN (William A. Brady): New York city Oct. 14—indefinite.

LORAINE, ROBERT: New York city Sept. 30—indefinite.

LOTTERY MAN (Merle H. Norton's): Missoula, Mont., 9, Wallace, Ida., 12, Lewiston 13, Colfax, Wash., 15, Dayton 16, Walla Walla 17, No. Yakima 18, Ellensburg 19, Olympia 23.

MACK, ANDREW: Oakland, Cal., Sept. 16-Oct. 12.

MAN HIGHER UP (Jos. M. Gaites): Chicago, Ill., Sept. 15—indefinite.

MAN OF HONOR: Cleveland, O., 7-12, Toledo 14-19.

MANN, LOUIS (Werba and Luescher): Brooklyn, N. Y., 7-12, Jersey City, N. J., 14-19, Easton, Pa., 21, Reading 22, Trenton, N. J., 23.

MANTELL, ROBERT B. (William A. Brady): Baltimore, Md., 7-12.

MASON, JOHN (Charles Frohman): New York city Sept. 19—indefinite.

MASTER OF THE HOUSE (Messrs. Shubert): New York city Aug. 22—indefinite.

MELTING POT: Brooklyn, N. Y., 7-12.

MILESTONES (Messrs. Klaw, Erlanger and Brooks): New York city Sept. 17—indefinite.

MILESTONES (Messrs. Klaw, Erlanger and Brooks): Chicago Ill., Sept. 23—indefinite.

MILLER, HENRY (Klaw and Erlanger): Pittsburg, Pa., 7-12.

MILLION, THE (Eastern; Henry W. Savage): Philadelphia, Pa., Oct. 7—indefinite.

MISSOURI GIRL (Merle H. Norton): McIntire, Ia., 9, Plymouth 11, Northwood 12, Austin, Minn., 13, Le Roy 14, Spring Valley 15, Harmony 16, Preston 17, Rushford 18, La Crosse, Wis., 19, Lake City, Minn., 21, Rochester 23.

MISSOURI GIRL (Norton and Reith's): Kallspell, Mont., 9, 10 Columbia Falls 11, Sandpoint, Ida., 12, Bonner's Ferry 13, Spirit Lake 15, Rathdrum 16, Chewelah, Wash., 17, Colville 19, Marcus 20, Grand Forks, B. C., 21, Republic 22, Greenwood 23.

NAZIMOVA, MME. (Charles Frohman): Louisville, Ky., 7-9, Lexington 10, Indianapolis, Ind., 11, 12 St. Louis, Mo., 14-19.

NE'ER DO WELL (Authors' Producing Co.): Cleveland, O., 7-12.

NEW SIN (Liebler and Co.): Chicago, Ill., Sept. 16—indefinite.

NEWMAN, JOSEPH (Clair Bosman): Vista, Colo., 9, Salida 10 Westcliffe 11, Florence 14, Pueblo 15, Colorado Springs 16, Castle Rock 17, Ft. Lupton 19 Brush 21, Sterling 22, Ft. Morgan 23.

OFFICER 666 (Cohan and Harris): New York city Aug. 12—indefinite.

OFFICER 666 (Cohan and Harris): Los Angeles, Cal., 7-12.

OFFICER 666 (Middle West: Cohan and Harris): Bridgeport, Conn., 9, Winsted 10, Newburgh, N. Y., 11, Poughkeepsie 12.

OFFICER 666 (Southern: Cohan and Harris): Beloit, Wis., 9, Rockford, Ill., 10, Dixon 11, Kewanee 12, Burlington, Ia., 19.

O'HARA, FISKE (Augustus Pitou, Jr.): Jersey City, N. J., 7-12, Knoxville, Tenn., 14, Chattanooga 15, Atlanta, Ga., 16, Anniston, Ala., 17, Birmingham 18, Hattiesburg, Miss., 19, New Orleans, La., 20-26.

OLCOTT, CHAUNCEY (Henry Miller): Kansas City, Mo., Sept. 29-Oct. 12.

OLD HOMESTEAD (Coast: Frank Thompson): Seattle, Wash., 6-12, Tacoma 13, Olympia 14, Hoquiam 15, Aberdeen 16, Elma 17, Centralia 18, Kelso 19, Salem, Ore., 21, Corwallis 22, Albany 23.

OLE OLSON (Ben Hendricks): Jamestown, N. Dak., 9, Carrington 10, Harvey 11, Anamosa 12.

OLIVER TWIST (Liebler and Co.): Boston, Mass., 30-Oct. 12, Hartford, Conn., 18, 19, Providence, R. I., 21-26.

ONE DAY (Eastern: F. A. Wade): Glens Falls, N. Y., 9, Hudson 10, Kingston 11, White Plains 12, Newburgh 14, Walden 16, Catskill 17, Saugerties 18, Poughkeepsie 19.

OUR VILLAGE POSTMASTER (Max C. Elliott): Westboro, Wis., 9, Fifield 10, Prentice 11, Chetek 12.

OVER NIGHT (William A. Brady): Newark, N. J., 7-12.

PAID IN FULL (Eastern: C. S. Primrose): Rock Rapids, Ia., 11, Sioux Falls, S. Dak., 13, Canton 14, Hawarden, Ia., 15.

PAID IN FULL (Western: C. S. Primrose): Superior, Kan., 11, Jamestown 12.

PAIR OF COUNTRY KIDS (C. Jay Smith): Jackson, Mo., 9, Charleston 10, Dexter 11, Poplar Bluff 12, Cairo, Ill., 13, Corning, Ark., 14, Walnut Ridge 15, Batesville 16, Newport 17, Arkadelphia 18, Texarkana, Tex., 19, Shreveport, La., 20, Jefferson, Tex., 21, Longview 22, Carthage 23.

PARSIFAL: Minneapolis, Minn., 6-12, St. Paul 13-19.

PASSERS-BY (Charles Frohman): St. Louis, Mo., 6-12, Louisville, Ky., 14-16, Lexington 17, Columbus O., 18, 19.

PHILLIPS, AL., AND LEILA SHAW (Smith Turner): Halleyburg, Can., 10, New Liskard 11, Cobalt 12.

POWER BEHIND THE THRONE (Frank Morse): Indianapolis, Ind., 6-12, Louisville, Ky., 13-19.

POYNTER, BEULAH (Burt and Nicola): Cincinnati, O., 6-12, Louisville, Ky., 13-19, St. Louis, Mo., 20-26.

PUTTING IT OVER (Frank Hatch): Milwaukee, Wis., 6-9, Davenport, Ia., 10, Cedar Rapids 11, Des Moines 12, Kansas City, Mo., 13-19, St. Louis 20-26.

READY MONEY (H. H. Frazee): Moline, Ill., 10, Davenport, Ia., 11, La Crosse, Wis., 12, Minneapolis, Minn., 13-19, St. Paul 20-26.

READY MONEY (H. H. Frazee): New York city Aug. 19—indefinite.

READY MONEY (H. H. Frazee and Wm. A. Brady): London, Eng., Aug. 12—indefinite.

REBECCA OF SUNNYBROOK FARM (Jos. Brooks): London, Eng., Sept. 2—indefinite.

RED HEAD (Louis Stern): St. Joseph, Mo., 6-9, Omaha, Neb., 10-12.

REYNOLDS, HARRINGTON (A. G. Delamater): St. Marys, Pa., 25.

RICH MAN'S SON (James Forbes): Atlantic City, N. J., 7-9, Rochester, N. Y., 10-12, New York city, 13—indefinite.

ROLLICKING SHANNON (Al. McLean): Grand Rapids, Mich., 6-9, Ft. Wayne, Ind., 10-12.

ROSARY (Central: Rowland and Clifford): Norwalk, O., 12, Ashland 15, Kenton 16, Lancaster 17, New Lexington 18, Newark 19, Bucyrus 21, Upper Sandusky 22, Bellefontaine 23.

ROSARY (Circuit: Rowland and Clifford): Pittsburgh, Pa., 7-12, Youngstown, O., 14-16, Erie, Pa., 17-19, Toronto, Can., 21-26.

ROSARY (Coast: Rowland and Clifford): Eldorado, Kan., 9, Anthony 10, Winfield 11, Arkansas City 12, Coffeyville 13, Parsons 14, Ft.

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ROSARY (Rowland and Clifford): Delta, Colo., 9, Peania 10, Montrose 11, Ouray 12, Telluride 14, Rico 15, Delores 16, Mancos 17, Durango 18, Antonito 19, La Jara 21, Alamosa 22, Monte Vista 23.
ROSARY (Southern: Rowland and Clifford): Florala, Ala., 9, Andalusia 10, Columbus, Ga., 11, Eufaula, Ala., 12, Americus, Ga., 14, Dawson 15, Richland 16, Quincy, Fla., 17, Marianna 18, Apalachicola 19, Tallahassee 21, Bainbridge, Ga., 22, Thomasville 23.
ROSARY (Western: Rowland and Clifford): El Campo, Tex., 9, Wharton 10, Bay City 11, Galveston 12, 13, Houston 14, Bryan 15, Marlin 16, Calvert 17, Mexia 18, Waco 19, Corsicana 21, Waxahachie 22, Denton 23.
ROSS, THOMAS W. (J. W. Welch): St. Louis, Mo., 6-12.
ROUND-UP (Klaw and Erlanger): San Francisco, Cal., 30-Oct. 12.
SCRAPE O' THE PEN (Messrs. Weber and Fields): New York city Sept. 26—indefinite.
SEARCHLIGHT, THE: Philadelphia, Pa., 7-12.
SERVANT IN THE HOUSE (Merle H. Norton): Bellefonte, Pa., 9, Huntingdon 10, Shamokin 12, Williamsport 14, Bloomsburg 15, Berwick 16, Girardsville 17, Ashland 19, Pottsville 21, Mt. Carmel 22.
SHEA, THOMAS E. (A. H. Woods): Chicago, Ill., 29-Oct. 12.
SHEPHERD OF THE HILLS (Gaskell and MacVitty): Adrian, Mich., 9, Tecumseh 10, Morenci 11, Wauseon, O., 12, Napoleon 14, Ottawa 15, Lima 16, Hicksville 17, Butler, Ind., 18, Angola 19, Lagrange 21, Goshen 22, Elkhart 23.
SHEPHERD OF THE HILLS (Central: Gaskill and MacVitty): Milbank, S. Dak., 9, Montevideo, Minn., 10, Wilmar 11, Litchfield 12, St. Cloud 13, Brainerd 14, Staples 15, Detroit 16, Fergus Falls 17, Wahpeton, N. Dak., 18, Redfield, S. Dak., 19, Huron 21, Miller 22, Pierre 23.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): New York city Sept. 30-Nov. 2.
SPOONER, EDNA MAY (Blaney-Spooner Co.): Rochester, N. Y., 7-9, Niagara Falls 10-12, Cleveland, O., 14-19, Toledo 21-26.
STAHL, ROSE (H. B. Harris, Inc.): Boston, Mass., Sept. 2-Dec. 28.
STARR, FRANCES (David Belasco): New York city Oct. 1—indefinite.
STUMBLING BLOCK (Oscar Graham): Memphis, Tex., 9, Childress 10, Quanah 11, Oklaunion 12.
SUNBONNET SUE (Park Play Co.): Huntingdon, Pa., 9, Saxton 10, Meyersdale 11, Boswell 12, Blairsville 14, Scottdale 15, Donora 16, Brownsville 17, Morgantown, W. Va., 18, Fairmont 19, Grafton 21, Oakland, Md., 22, Cumberland 24.
SWEETEST GIRL FROM DIXIE: Philadelphia, Pa., 7-19.
TALKER, THE (Henry B. Harris, Inc.): Boston, Mass., 30-Oct. 12.
THELMA (Henry W. Link): Waukesha, Wis., 13.
THIEF, THE (G. S. Primrose): Storm Lake, Ia., 12, Remsen 13, Cherokee 14.
THIRD DEGREE (United Play Co.): Meaford, Can., 9, Barrie 10, Midland 11, Peterboro 12, Cobourg 14, Belleville 15, Cadenaburg, N. Y., 16, Ottawa, Can., 17, Brockville 18, Kingston 19, Smithfield 21, Smiths Falls 22, Napanee 23.
TOWN MARSHAL (Wee and Lambert): Milo, Me., 9, Lincoln 10, Bar Harbor 11, Bangor 12, Brunswick 14, Rumford 15, Norway 16, Bethel 17, Lisbon, N. H., 18, Littleton 19, Colebrook 21, West Stewartstown 22, Cookshire, Can., 23.
TRAIL OF THE LONESOME PINE: Newark, N. J., 7-12, Brooklyn, N. Y., 14-19.
TRAVELING SALESMAN (H. B. Harris, Inc.): Des Moines, Ia., 6-9, Springfield, Ill., 10, Peoria 11, 12, Chicago 14-Nov. 9.
TRAVELING SALESMAN (Southern: A. S. Stern): Brunswick, Ga., 9, Jacksonville, Fla., 10, Gainesville 11, Tallahassee 12, Albany, Ga., 14, Macon 15, Athens 16, Greenville, S. C., 17, Spartanburg 18, Charlotte, N. C., 19, Anderson, S. C., 21, Rome, Ga., 22, Gadsden, Ala., 23.
TYPHOON, THE: Greenville, Pa., 14.
UNCLE TOM'S CABIN (Leon Washburn): Philadelphia, Pa., 30-Oct. 12, Newark, N. J., 14-19.
UNCLE TOM'S CABIN (Eastern: Wm. Kibbie): Richmond, Ind., 9, Muncie 10, Anderson 11, La Fayette 12, Kokomo 14, Huntington 15, Coldwater, Mich., 16, Jackson 17, South Bend, Ind., 18, 19, 20, Chicago, Ind., 20-23.
UNCLE TOM'S CABIN (Terry's): Hudson, Ia., 9, Gladbrook 10, Radcliffe 11, Lohrville 12.
VALLER, LEWIS: New York city Sept. 7—indefinite.
WARFIELD, DAVID (David Belasco): Philadelphia, Pa., 7-19.
WHERE THE TRAIL DIVIDES (Klimt and Gazzolo): Akron, O., 7-9, Youngstown 10-12.
WHITESIDE, WALKER (Walter Floyd): Detroit, Mich., 7-12, Des Moines, Ia., 16.
WHITE SQUAW: St. Paul, Minn., 7-12, Milwaukee, Wis. 13-19.
WILLIAMS, ESTHA (Arthur C. Alston): Birmingham, Ala., 7-12, Montgomery 13, 14, New Orleans, La., 20-26.
WILSON, AL. H. (Sidney R. Ellis): St. Louis, Mo., 6-12.
WITHIN THE LAW (A. H. Woods): New York city Sept. 11—indefinite.
WITHIN THE LAW (A. H. Woods): Louisville, Ky., 7-9, Racine, Wis. 13.
WOMAN IN THE CASE (C. F. Chase): St. Joseph, Mo., 7-9, Omaha, Neb., 10-12, Minneapolis, Minn., 14-19.
WOMAN'S NAME: Cleveland, O., 7-12.
WOMAN, THE (David Belasco): Portland, Ore., 6-12.

TRAVELING STOCK COMPANIES.

BAIRD, GRACE (John Loveridge): Lockhart, Tex., 9, 10.
BELGARDE (Leslie Smith): Jilon, N. Y., 7-12.
BOYER, NANCY: Battle Creek, Mich., 29-Oct. 12.
BRECKENRIDGE (Chas. Breckenridge): Springvalley, Ill., 7-12.
BROWN, KIRK (J. T. Macauley): Red Bank, N. J., 7-12, Allentown, Pa., 14-19.
CARLETON SISTERS (Verney and Montgomery): Raleigh, N. C., 7-12, Staunton, Va., 14-21.
CARROLL COMEDY (Ion Carroll): Pomeroy, O., 7-12.
CHASE-LISTER (Glenn F. Chase): Jasper, Minn., 7-9, Brookings, S. Dak., 10-12.
CHATTERDON, ARTHUR (N. Appell): Jackson, Mich., 6-12.
CHAUNCEY-KRIPFER (Fred Chauncey): Bloomsburg, Pa., 7-12.
CHICAGO (Chas. H. Boreham): Coshocton, O., 7-12.
COLONIAL (Cortland Hopkins): Wolfville, N. S., Can., 8, 9, Kentville 10-12, Kingston 14, 15, Lawrencetown 16, 17, Middleton 18, 19, Digby 21, 22, Annapolis 23, 24.
CORNELL-PRICE PLAYERS (W. E. Cornell): Ypsilanti, Mich., 7-19.
DOYLE, EDWARD (Doyle Brothers): Angola, Ind., 7-12, Adrian, Mich., 14-19.
EARLE (E. A. Earle): Wooster, O., 7-12, Sandusky 14-19.
ELLWOOD (Prince Ellwood): Arctic, R. I., 7-12, Willimantic, Conn., 14-19.
EWING, GERTRUDE (Wm. N. Smith): Fremont, Neb., 7-12, Norfolk 14-19.
GRAYCE (N. Appell): Phoenixville, Pa., 7-12, Pottstown 14-19.
HAYES, LUCY, ASSOCIATE PLAYERS: Summerfield, Kan., 7-9, Oketo 10-12.
HILLMAN'S IDEALS (Harry Sohn): Solomon, Kan., 7-9.
HIMMELEIN'S ASSOCIATE PLAYERS (Jos. E. Earle): Lancaster, O., 7-12, Wheeling, W. Va., 14-19.
KELLY-SHERMAN (H. B. Sherman): New Ulm, Minn., 7-12, Sleepy Eye 14-19.
KNICKERBOCKER (Western: E. J. Murphy): Sturgis, Mich., 7-12.
LA PORTE, MAE (Joe McEnroe): Carrollton, O., 7-12, Zanesville 14-19.
LONG, FRANK E.: Oskaloosa, Ia., 7-12, Marshalltown 14-19.
LYNN, JACK: Dansville, N. Y., 7-12, Medina 14-19.
MAHER, PHIL: Glens Falls, N. Y., 7-19.
MARKS, R. W.: St. Catharines, Can., 7-12.
MURDOCK BROTHERS: Gorham, N. H., 5-10, Groveton 11-17.
PICKERTS, FOUR (Willis Pickert): Port Jervis, N. Y., 7-12, Coruwall 14-19.
REYNOLDS AND ROSS: Plattsmouth, Neb., 7-9, Louisville 10-12, Ashland 14-16, David City 17-19, Seward 21-23.
SHANNON (Harry Shannon): Hillsboro, O., 7-12, Wilmington 14-19.
ST. CLAIRE, WINIFRED (Earl D. Sipe): Cumberland, Md., 7-12, Hagerstown 14-19.
TEMPEST (J. L. Tempest): Barnesboro, Pa., 7-12.

OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Atlantic: Messrs. Aborn): Cincinnati, O., 6-12.
ABORN GRAND OPERA (Pacific: Messrs. Aborn): Norwich, Conn., 9, New London 10, New Haven 11, 12.
ABORN OPERA COMIQUE (Messrs. Aborn): Brooklyn, N. Y., 7-12.
ADOLPHUS (Strum and Workman): Los Angeles, Cal., April 8—indefinite.
ALLEN MUSICAL STOCK: Bradford, Pa., 14-19.
ALMA, WHERE DO YOU LIVE? (Jos. Weber): Kansas City, Mo., 6-12, St. Joseph, Mo., 13-16, Omaha, Neb., 17-19.
ALMA, WHERE DO YOU LIVE? (A. B. Sanders): Bennington, Vt., 9, Little Falls, N. Y., 11, Gloversville 12, Newark 14, Geneva 15, Auburn 16, Syracuse 17-19, Ithaca 21, Corning 22, Wellsboro, Pa., 23.
BABY DOLL: Milwaukee, Wis., 6-12, Chicago, Ill., 13-19.
BERNARD, SAM (Messrs. Shubert): Washington, D. C., 14-19.
BOHEMIAN GIRL (Pacific: Messrs. Aborn): Gloucester, Mass., 9, Lawrence 10, Leominster 11, Worcester 12.
BRIAN, DONALD (Charles Frohman): Jackson, Mich., 9, Kalamazoo 10, Grand Rapids 11, 12, South Bend, Ind., 14, Rockford, Ill., 15, Madison, Wis., 16, Milwaukee 17-19.
CARLE, RICHARD, AND HATTIE WILLIAMS (Charles Frohman): Chicago, Ill., Sept. 30—indefinite.
CASEY JONES (Rowland and Clifford): Memphis, Tenn., 6-12, Nashville 14-19.
CHARITY GIRL (George W. Lederer Production Co.): New York city Oct. 2—indefinite.
CRAWFORD, CLIFTON (Henry B. Harris, Inc.): New York city Sept. 12—indefinite.
COUNT OF LUXEMBOURG (Klaw and Erlanger): New York city Sept. 16—indefinite.
DALY, BERNARD: Chicago, Ill., 7-12.
DOVE OF PEACE (Walter Damrosch): Philadelphia, Pa., 14-26.
FORTY-FIVE MINUTES FROM BROADWAY: Greenville, S. C., 12.
FOY, EDDIE (Werba and Luescher): Detroit, Mich., 7-12, Toledo, O., 14, Lima 15, Columbus 16, Akron 17, Youngstown 18, Wheeling, W. Va., 19, Pittsburgh, Pa., 21-26.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): Saskatoon, Can., 7-9, Regina 11-13, Winnipeg 14-26.
GIRL AT THE GATE (Harry Askin): Chicago, Ill., Sept. 1—indefinite.
GIRL FROM BRIGHTON (William Fox): New York city Aug. 31—indefinite.
GIRL FROM TOKIO: Louisville, Ky., 7-12, St. Louis, Mo., 13-19.
GORDON, KITTY (Jos. M. Gaites): Cleveland, O., 7-12.
GYPSY, THE (John Cort): Cleveland, O., 21-26.
GYPSY LOVE (A. H. Woods): Trenton, N. J., 11, 12, Philadelphia, Pa., 14-26.
HANKY PANKY (Lew Fields): New York city Aug. 5—indefinite.
HAPPY HOOLIGAN (Gus Hill): Paterson, N. J., 7-12, Philadelphia Pa., 14-19, Washington, D. C., 21-26.
HEART BREAKERS (Mort. H. Singer): Los Angeles, Cal., 6-12, San Diego 13, 14, Pasadena 15, Yuma, Ariz., 16, Phoenix 17, Tucson 18, Bisbee 19, El Paso, Tex., 20, 21, San Antonio 23, 24.
HITCHCOCK, RAYMOND (Cohan and Harris): Chicago, Ill., Oct. 6-Nov. 23.
HOFFMANN, GERTRUDE (Messrs. Shubert): Boston, Mass., 7-12.
HYAMS, JOHN, AND LEILA McINTYRE (Jos. M. Gaites): Buffalo, N. Y., 7-9, Erie, Pa., 10, Elyria, O., 11, Columbus 12, Cincinnati 14-20, Richmond, Ind., 21, Springfield, O., 22, Dayton 23.
JUNE BRIDE (Weber and Fields): Pittsburgh, Pa., 7-12.
LEAN, CECIL, AND FLORENCE HOLBROOK (Joseph M. Gaites): Chicago, Ill., Aug. 12—indefinite.
LEWIS, DAVE (Rowland and Clifford): Ft. Wayne, Ind., 6-9, Kendallville 10, Kalamazoo, Mich., 11, 12, Indianapolis, Ind., 14-19, Louisville, Ky., 20-26.
LITTLE BOY BLUE (Henry W. Savage): Boston, Mass., Oct. 7—indefinite.
LITTLE MILLIONAIRE (Cohan and Harris): Baltimore, Md., 14-19, Philadelphia, Pa., 21-26.
LITTLE MISS FIX-IT (Werba and Luescher): Halifax, Can., 7-9, New Glasgow 10, Sydney 11, 12, Amherst 14, Moncton 15, Fredericton 16, Bangor, Me., 17, Waterville 18, Concord, N. H., 19, Portland, Me., 21-23.
LOUISIANA LOU (Harry Askin): Philadelphia, Pa., 14-26.
MACDONALD, CHRISTIE (Werba and Luescher): Baltimore, Md., 7-12, Washington, D. C., 14-19, Syracuse, N. Y., 21-26.
MADAME SHERRY (Co. A: Messrs. Woods, Frazee and Lederer): Dayton, O., 9, Columbus 10, 11, Toledo 12, Baltimore, Md., 21-26.
MADAME SHERRY (Co. B: Messrs. Woods, Frazee and Lederer): St. Marys, Pa., 15.
MERRY COUNTESS (Messrs. Shubert): New York city Aug. 26—indefinite.
MERRY WIDOW (Henry W. Savage): Toronto, Can., 21-26.
MERRY WIDOW REMARRIED (Max Faetkenheuer): Kansas City, Mo., 6-12.
MISS NOBODY FROM STARLAND (Mort H. Singer): Wichita Falls, Tex., 9, Ft. Worth 10, Dallas 11, Waco 14, San Antonio 15, 16, Austin 17, Houston 18, 19, Galveston 20, 21, Beaumont 22, Port Arthur 23.
MODERN EVE (Mort Singer): Galesburg, Ill., 9, Springfield 10-12, Milwaukee, Wis. 13-19, Fond du Lac 17, Janesville 18, Madison 19, Minneapolis, Minn., 20-26.
MODERN EVE (Mort Singer): Chicago, Ill., April 21—indefinite.
MONTGOMERY AND STONE, ELSIE JANIS (Chas. Dillingham): Philadelphia, Pa., 8-19.
MUTT AND JEFF (Co. A: Gus Hill): Buffalo, N. Y., 7-12.

(Continued on page 24.)

LIVINGSTON—MACKNIGHT.

The marriage is announced of "Bobby" Livingston, for several years connected with the Corse Payton forces, to Maybelle MacKnight, of 1059 Decatur Street, Brooklyn, to take place Nov. 12 at the bride's residence. Miss MacKnight is a non-professional and well known in Brooklyn society. THE MIRROR extends hearty congratulations.

CURRENT AMUSEMENTS

Week ending Oct. 12.

ACADEMY OF MUSIC—The Girl from Brighton—6th week—53 to 62 times.
ALHAMBRA—Vaudeville.
ASTOR—The Woman Haters—1st week—1 to 8 times.
BELASCO—Frances Starr in The Case of Becky—2d week—8 to 15 times.
BROADWAY—Hanky-Panky—10th week—75 to 82 times.
BRONX—Vaudeville.
CASINO—The Merry Countess—8th week—56 to 63 times.
CENTURY—Commencing Oct. 12—The Daughter of Heaven.
COLONIAL—Vaudeville.
COLUMBIA—College Girls Burlesquers.
COMEDY—Fanny's First Play—4th week—25 to 32 times.
CRITERION—Tantalizing Tommy—3d week—6 to 13 times.
DALY'S—Lewis Waller in Henry V.—9 to 16 times.
ELTINGE—Within the Law—8th week—30 to 37 times.
EMPIRE—John Drew in The Perplexed Husband—6th week—39 to 46 times.
FORTY-EIGHTH STREET—Little Miss Brown—7th week—47 to 54 times.
FULTON—Closed Oct. 5.
GAIETY—Officer 666—187 times, plus 66 to 73 times.
GARRICK—John Mason in The Attack—4th week—21 to 28 times.
GEO. M. COHAN'S—George M. Cohan in Broadway Jones—3d week—17 to 24 times.
GERMAN—The Five Frankforters—6 to 11 times.
GLOBE—The Charity Girl—2d week—6 to 12 times.
GRAND OPERA HOUSE—The Concert—335 times, plus 5 times.
HARLEM OPERA HOUSE—Stock co. in Old Heidelberg—12 times.
HARRIS—Closed Oct. 5.
HIPPODROME—Under Many Flags—6th week—62 to 73 times.
HUDSON—Robert Loraine in Man and Superman—9 to 16 times.
HURTIG AND SEAMON'S—Bon Ton Girls.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Oh! Oh! Delphine—2d week—9 to 16 times.
LIBERTY—Milestones—4th week—24 to 31 times.
LYCEUM—Billie Burke in The Mind-the-Paint Girl—5th week—33 to 40 times.
LYRIC—The Master of the House—54 times, plus 1st week—1 to 8 times.
MANHATTAN OPERA HOUSE—Sothern and Marlowe in The Merchant of Venice—3 times; Hamlet—3d time; Romeo and Juliet—2d time; Macbeth—1 time; Twelfth Night—2d and 3d times.
MAXINE ELLIOTT—Ready Money—9th week—58 to 65 times.
METROPOLIS—Cecil Spooner Stock co. in Romeo and Juliet—10 times.
MINER'S BOWERY—Girls from Reno.
MINER'S BRONX—High Life in Burlesque.
MINER'S EIGHTH AVENUE—Darlings of Paris.
MURRAY HILL—Crackerjacks Burlesquers.
NEW AMSTERDAM—The Count of Luxembourg—4th week—25 to 32 times.
OLYMPIC—Ginger Girls Burlesquers.
PARK—Clifton Crawford in My Best Girl—5th week—29 to 36 times.
PLAYHOUSE—Closed Oct. 5.
PROCTOR'S FIFTH AVENUE—Vaudeville.
PROSPECT—Stock co. in The City—246 times, plus 10 times.
REPUBLIC—The Governor's Lady—5th week—32 to 39 times.
THIRTY-NINTH ST.—Commencing Oct. 8—The Brute.
VICTORIA—Vaudeville.
WALLACK'S—Closed Oct. 5.
WEBER'S—A Scrape o' the Pen—3d week—13 to 20 times.
WEST END—Bought and Paid For—463 times, plus 8 times.
WINTER GARDEN—The Passing Show of 1912—12th week.
ZIEGFELD'S MOULIN ROUGE—Closed Sept. 7.

BLANCHE BATES TO RETIRE.

A rumor has been gaining ground of late that Blanche Bates was to leave Belasco management and possibly retire from the stage. Since her marriage Miss Bates has remained in the West, and no authoritative statement either way has come from her, but the rumor has sprung up in New York nevertheless. It was denied at the Belasco office, with the answer that Miss Bates has asked for a long vacation, and she was merely taking it now.

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20 words, or less cost, 25c. Additional words, 1c. each. Four-time orders will include a fifth insertion, free of charge, on request.

COMPOSER wishes to communicate with an author regarding grand opera libretto; subject, An Incident in American History (not Indian). Pr. W. Warnke, 1309 Pearl St., Alameda, Cal.

COSTUMES WANTED—Will purchase good second-hand costumes. Send list of what you have and lowest cash price to R. J. Macadam, Lyceum Theater, Sydney, Nova Scotia.

FOR LEASE—Melodrama and musical comedy fine printing, six-people casts, money getters. M. Caufman, American Show Print, Milwaukee, Wis.

WANTED—Tall man for Ingomar and other romantic leads; must look, act, and dress well; state salary, and all first letter. "Legitimate," Mirror.

WANTED—The present address of Frank Fielder who, in 1909, resided at 180 W. 44th St., N. Y. City. C. H. F., care Mirror.

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MARGARET ANGLIN IN CHICAGO

First Production of "Egypt"—Clergy to See "The Man Higher Up"—"Look Who's Here" Only New Production of Week.

CHICAGO (*Special*).—The junior department of the Drama League has arranged with the management of The Blue Bird at the Lyric for a special children's matinee of the Maeterlinck play on Friday at four o'clock. Prices will be reduced, and orders for tickets are given out by the Drama League, which will have charge of the entire performance. Announcement is made that the League hopes to arrange for more children's matinees of suitable plays before the season is over.

Egypt, a new American play by Edward Sheldon, was presented for the first time at the Garrick Theater on Tuesday night, Oct. 2, with Margaret Anglin heading the following cast:

Mrs. Komello	Maude Durand
Egypt Komello	Margaret Anglin
Mrs. Lucretia Smith	Myra C. Brooke
Maria	Carolyn Darling
Sophia	Margery Card
Annie	Katherine Riegl
Old Faro Black	Halbert Brown
Young Faro	Elliott Dexter
Tawney Chal	Henry Vaughan
Percival Smith	Wilson Fletcher
Beni	Elsie Burns
Joe Kucsor	Alex Pollard
Lancelot	Maurice Nitke
Caspar	Daniel Burns
Tesla	Dominick Yosco
J. Gordon Lindsey	Frank Currier
Nicholas Van Kleet	Stanley Dark
Clip Sturges	Van Dyke Sheldon
The Sheriff	George Wilson
Giles	Harry Barfoot
Footman	Roy Porter
Mrs. Sturges	Sally Williams
Mary Bellamy	Elizabeth Lane
Anita Sturges	Beryl Stuart
Rosie Green	Dorothea Coleman
Louise	Juliet Fremont
Housemaid	Edna Britton

The story is in four acts, the first three taking place near Aiken, S. C., and the fourth not far from New York. The critics said that Egypt was a mixture of Il Thovatore and Carmen—and they might have added Kipling's little poem, "The Gypsy Trail."

Personally, gypsy scenes and gypsy lore and gypsy love appeal to me, and I believe there are a lot of other people that respond similarly. If there are enough of them, this new play will give pleasure to thousands before it finishes the trail that leads "west to the setting sun." The critics have wondered why and how Mr. Sheldon, after writing The Nigger and Salvation Nell, should have romanced so extensively and poetically in his new play. I humbly present this explanation: There come times in every writer's experience when he longs to get away from the sordid and the real and the everyday and let his soul drift upward to happiness unalloyed. In such moods his usually restrained modes of expression break bounds and poetry flows spontaneously from his pen. His emotions are aroused; he becomes enchanted with his own work. His work, for the time being, becomes his master. He loses his critical sense and doesn't care to recover it. He writes as he wants to write.

The story is romantic, if melodramatic, and the sentiment and expressions of the characters are in keeping with the spirit of Springtime and the gypsy trail. Egypt, a child of aristocratic parentage, has been kidnapped by gypsies and becomes a gypsy princess. She loves and is loved by Faro, a daredevil horse thief. The girl is found by her rich father, and is taken back to civilization to marry one Nicholas Van Kleet. But on the wedding night the gypsy lover comes, and almost throttles the bridegroom. By his poetic pleading he wins back the bride. Egypt goes with the horse thief, and is happy with him in following the way that has no end. Six years later Van Kleet sees his former bride on a road in New York State. A gypsy babe is at her breast. Faro cranks Van Kleet's motor car, and is given a large tip. As the millionaire is whirled away he leaves no shadow of regret at the happiness of the lovers.

It is the kind of a story we like to read better than we care to see. But if the auditor could have put himself in the right mood and have forgotten that the trains were banging around on the loop outside, he could have enjoyed the story, the acting and the delightful stage pictures. Miss Anglin's art was marked by its splendid sincerity and appeal. She was supported by a capable cast.

On Thursday the Olympic, where The Man Higher Up is on view, will give a matinee for clergymen. According to the announcement, two thousand have been invited. If they all attend there will be just enough left at home to save the city should it start on a sudden downward path. The list of those ministers who are to head the Reception Committee contains the names of men of half a dozen creeds.

Next Saturday night Margaret Anglin's engagement in Egypt at the Garrick will close, and this theater will house a new musical farce, Look Who's Here? produced by the Shuberts. Hida Johnson Young wrote the book, while the lyrics are by Paul West and the music by Jerome D. Kern. In the cast will be Helen Lowell, Grace Field, Maud Kennedy, James B. Carson, Joseph Phillips, William Pruett, Donald McDonald, William Owen, W. L. Romaine, and Gertrude Millington, one of Chicago's cleverest favorites.

The eighteen Chicago girls in the chorus of the Chicago Grand Opera company have left for Philadelphia to begin rehearsing there for the season. This time there was no quibble about fares, the company showing its generosity by providing for tickets in advance. The number of Chicago girls in the chorus has dwindled from more than forty to eighteen. They have found conditions hard, salaries small, and little or no opportunity for advance. It would be well for the Chicago Grand Opera company if every one of its chorus members was an American. Such a chorus would sing better, work better, and look better than the present outfit, made up largely of Italians. It would be an excellent thing, too, if the company had an American chorus master and an American stage-manager.

Cecil Lean has written a burlesque on Kismet which will be given at the American Music Hall this week in The Military Girl. He and his co-star, Florence Holbrook, will play the chief roles.

Raymond Hitchcock and Flora Zabelle began their Chicago engagement in The Red Widow, at the Grand Opera House on Monday. The Chicago verdict of A Polish Wedding, which ended its local engagement on Saturday, may not be accepted in the East. This should have been one of the best attractions of the season from a box office standpoint. While the book is not exceptional, there is so much charm in the music that it should have made instant appeal to every ear attuned to dainty melody and excellent orchestration.

LITTELL MCCLUNG.

DOINGS IN BOSTON

New and Old Plays at the Hub—Nance O'Neil Leaves Stock Again for Vaudeville—Another Success for John Craig.

BOSTON (*Special*).—Last week brought three noteworthy productions, all of which remain for this week.

At the Plymouth, the Dickens Centenary revival of Oliver Twist revealed, on the part of Constance Collier, Edmund Breese, Wilton Lackaye and Marie Doro most satisfying power of reanimating and picturing the familiar characters, and on the part of the Boston public an eager desire to renew their acquaintance with the old play. The Lieblers are to be congratulated on the completeness of the production, and on their success in obtaining such an altogether remarkable cast. The Comyns Carr version of the play again demonstrated its faithfulness to the original and its skillful, if deliberate and somewhat old fashioned construction. The stage management and the lighting effects were excellent.

Another distinguished performance was that of Robin Hood, which began its run at the Boston. Such singing has not graced operetta for many moons. Bessie Abott displays a remarkable voice as part of her delightful Maid Marian; and in Florence Wickham, Walter Hyde, Carl Gantvoort, Sylva Van Dyck and Herbert Waterous, Reginald de Koven offers an array of vocal competence like a dream come true. Edwin Stevens, George B. Frothingham and Pauline Hall completing a great cast, were welcomed by old admirers. Mr. de Koven's score was tuneful, full-bodied and wholesome.

The Talker, which Tully Marshall brought to the Hollis, is by his wife, Marion Fairfax. The play is vigorous and thoroughly interesting, a skillful and modernized retelling of an old and always sympathy-compelling story, and is acted with rare power. Mr. Marshall as Lenox is quietly natural and thoroughly convincing. Eva McDonald displays excellently the varied moods and the growing tragedy of Mrs. Lenox.

This week's new offerings were in a lighter vein. To the Majestic came Little Boy Blue which was well received.

Brand new is Gertrude Hoffmann's new revue, Broadway to Paris, which opened at the Shubert Monday and will be mentioned further in next week's letter. It is a miscellaneous entertainment, written chiefly by George Bronson-Howard, with songs by Max Hoffmann. A new Russian ballet, The Bird of Fire, with music by Igor Stravinski, is introduced.

At the Tremont, The Woman Haters' Club has been replaced by A Polish Wedding. The cast includes William Burress, Louis Casavant, Valli Valli and Winona Winter. Further mention next week.

The Quaker Girl continues to fill the Colonial nightly, and no limit has yet been set for the run of Maggie Pepper, in which Rose Stahl is appearing at the Park.

At the Castle Square last week, John Craig as Sherlock Holmes did some of the best work of his recent career. The authority, the nonchalance, the tenderness of the man beneath the detective—all were quietly but firmly indicated. The production as a whole was exceptionally good. Frederick Ormonde and George Henry Trader were especially satisfactory, and as the heroine Florence Shirley did most promising work. Donald Meek was faithful to the spirit of a minor part. This week Wilson Melrose made his first appearance with the John Craig company in The Aviator. Mr. Melrose has been engaged as a sort of supporting leading man, which will lighten somewhat the exceptional burden that Mr. Craig has borne, not only as a leading man and stock manager, but a producer of original plays as well. The play for next week is Such a Little Queen, and among the interesting announcements for the near future are Macbeth, Damon and Pythias, Adele Disposes (a new play by Haywood Broun), and Madame X.

At the St. James, Nance O'Neil's engagement necessarily ended last week, as she was under contract to appear in vaudeville. This week sees a resumption of the previously announced programme, with a production of The Dawn of a To-morrow, Ethel Grey Terry appearing in the principal role. Miss Terry is the accomplished ingenue of the company and is peculiarly adapted to the part. No announcement has yet been made of the new leading lady to succeed Katherine Grey and Nance O'Neil, and the rumor that Lillian Lawrence had been engaged proves to be wrong. Last week's production of Magda was made notable not only by Miss O'Neil's familiar impersonation, but particularly by the powerful work of Theodore Friebus.

An interesting addition to the St. James company has been made in the person of Harry Fearing, a graduate of Harvard in the class of 1906. His previous experience has been with Robert B. Mantell and with Leo Ditrichstein in The Concert. Mr. Fearing played Dr. von Keller in Magda last week.

Henry Russell, director of the Opera House, while in Paris saw Mary Garden in Tosca. He says it is one of her most artistic creations, a Tosca comparable only with that of Sarah Bernhardt. Boston is to have the first hearing of the new Tosca on Dec. 2.

Adeline Genée, at the head of her own company in The Dryad, La Camargo, and other ballets, is announced for one appearance at the Boston Opera House Nov. 16.

George Arliss will come to the Plymouth next Monday with Disraeli. The Drama League, august dispenser of reputations, has been looking forward to the play as the first production of the season worthy to be bulletined.

Frederick A. Wilmot, of the Harvard class of 1910, has offered a prize of $100 to the Harvard undergraduate who submits the best one-act play, either serious or comic. Mr. Wilmot promises a professional production of the winning play. While in college he proved himself an exceptionally clever amateur actor, and he is now in New York rehearsing a part in The Daughter of Heaven.

Reginald de Koven, who conducted two performances of his Robin Hood at the Boston this week, heard a number of ambitious young men and women who had written him for a hearing and advice, the object not being to find chorus people so much as to encourage as much as possible latent native talent.

The June Bride underwent some changes last week. The book was pruned, new scenes added, a Russian dance interpolated, Georgie Mack replaced Ernest Truex, and Arthur Aylesworth also retired.

THE SHAKESPEAREAN STARS

Mr. R. D. MacLean

Mr. Charles B. Hanford

Miss Odette Tyler

Miss Marie Drofnah

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Season of 1912-1913 opens November 11. Address

CHARLES B. HANFORD,

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NEWS FROM THE SMOKY CITY.

PITTSBURGH (*Special*).—ALVIN: Little Women drew large houses last week and the demand was so great that a special matinee was given Thursday. Little Women is one of the best plays seen here for a long time, the interpretation of all characters being praiseworthy. Those in the cast were Lynn Hammond, Gertrude Berkeley, Alice Brady, Marie Pavey, Gladys Hulette, Beverly West, Mrs. E. A. Eberle, Carson Davenport, Howard Estabrook, Carl Sauermann, Joseph Gillow, and Lillian Dix. The June Bride Oct. 7-12. The Ne'er-Do-Well Oct. 14-19.

NIXON: The Rose Maid was given a pleasing presentation Sept. 30-Oct. 5. Arthur Clough has Vincent Sullivan's role of the Duke of Barchester. Dorothy Maynard, Edward Gallagher, Albert Shean were all capital. Henry Miller in The Rainbow Oct. 7-12. William Farnum in The Littlest Rebel Oct. 14-19.

DUQUESNE: The Harry Davis Stock Players gave a splendid portrayal of The Love Route Sept. 30-Oct. 5. Mary Hall and Corliss Giles both did good work, and were ably supported by Dennis Harris, Faith Avery, Wayne Campbell, Frank Wright, Hal De Forest, Fred C. House, Gustave Griesbach, Morris Schonfeld, and Joel Friedkin. Under Two Flags Oct. 7-12.

LYCEUM: Where the Trail Divides was presented by a capable company Sept. 30-Oct. 5, Earl Ross being a feature. The company included Edith Hamilton, Ray Brown, George Cole, and Teresa Lorraine.

GRAND: A pleasing bill of vaudeville was given Sept. 30-Oct. 5, including McIntyre and Heath and Sydney Drew and company. Valerie Bergere and company Oct. 7-12.

GAIETY: Ben Welch and his burlesquers amused good houses Sept. 30-Oct. 5. The Queens of Paris Oct. 7-12.

EXPOSITION (Music Hall): Wassili Lepo and his Philadelphia Orchestra concluded engagement Oct. 5, after drawing largely. Theodore Thomas Orchestra Oct. 7-12.

DANIEL J. FACKLER.

TIDINGS FROM THE LAKESHORE.

CLEVELAND (*Special*).—The Colonial Theater opened its regular season with Walker Whiteside in The Typhoon Sept. 30-Oct. 5. Excellent work on the part of Mr. Whiteside and others of his company made the play most powerful. Florence Fisher as the geisha made a marked success.

Eddie Foy in Over the River at the Opera House Sept. 30-Oct. 5 lived up to his slogan, "Foy for Joy." Much music of a lively type was enjoyed.

Virginia Harned was headliner at the Hippodrome Sept. 30-Oct. 5. Others were Eddie Leonard, Herman Timberg, Three Keatons, Madame Sumika, and Wartenberg Brothers.

Mildred Holland's production, The Power Behind the Throne, at the Grand Sept. 30-Oct. 5, pleasingly showed Gertrude Fowler in Miss Holland's stellar role.

The Holden Stock Players presented The Minister's Sweetheart Sept. 30-Oct. 5. Arline Alcine was an excellent leading man.

The Rosary, at the Prospect Sept. 30-Oct. 5, pleased large audiences.

Bertha Mann, at the Duchess Theater in The Dawn of a To-morrow Sept. 30-Oct. 5, was very pleasing. William Harris and Mitchell Corbett played the principal male characters; large audiences.

Moore and Smith led the bill at the Empire Sept. 30-Oct. 5 in The Merry Whirl, pleasing large audiences.

John Hart in A Night in a Cabaret and The General's Wife, was at the Star Sept. 30-Oct. 5, to large audiences.

GEORGE M. DOWNS, Jr.

DATES AHEAD.

(Continued from page 22.)

MUTT AND JEFF (Co. B; Gus Hill): Lawrence, Mass., 11.
NEWLYWEDS, THE: Newport, Vt., 15.
OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—indefinite.
PACIFIC COAST OPERA (Mario Lambardi): San Francisco, Cal., Sept. 22-Oct. 19.
PARISIAN MODEL: Brooklyn, N. Y., 7-12.
PHILIPP, ADOLPH: New York city Sept. 26—indefinite.
PINK LADY (Klaw and Erlanger): Hartford, Conn., 7-9, Wilkes-Barre, Pa., 17.
POLISH WEDDING (Cohan and Harris): Boston, Mass., 7-19.
POWERS, JAMES T. (Messrs. Shubert): Brooklyn, N. Y., 7-12.
QUAKER GIRL (Co. A; H. B. Harris, Inc.): Boston, Mass., Sept. 2-Nov. 9.
QUAKER GIRL (Co. B; H. B. Harris, Inc.): Atlanta, Ga., 7-12, Birmingham, Ala., 14, 15, Selma 16, Montgomery 17, Mobile 18, 19, New Orleans, La., 21-26.
RED ROSE (John C. Fisher): Lindsay, Can., 9, Orillia 10, North Bay 11, Sudbury 12, Sault Ste. Marie, Mich., 14, Marquette 15, Hancock 16, Calumet 17, Ishpeming 18, Gladstone 19, Menominee 21, Sault Ste. Marie 22, Port Arthur, Can., 24-26.
RING, BLANCHE (Frederic McKay): Philadelphia, Pa., 30-Oct. 12, Hartford, Conn., 14-16, Waterbury 17, Springfield, Mass., 18, 19, Boston 21-Nov. 2.
RING, JULIE (J. P. Goring and Co., Inc.): Tuscaloosa, Ala., 9, Montgomery 10, Pensacola, Fla., 11, Mobile, Ala., 12, New Orleans, La., 13-19, Lake Charles 20, Beaumont, Tex., 21, Galveston 22, Houston 23-28.
ROBIN HOOD (Daniel V. Arthur): Boston, Mass., Sept. 30-Oct. 12.
ROSE MAID (Co. A; Werba and Luescher): Washington, D. C., 7-12, Baltimore, Md., 14-19.
ROSE MAID (Southern; Werba and Luescher): New Orleans, La., 7-12, Dallas, Tex., 14-19, Ft. Worth 21, 22, Oklahoma City, Okla., 23, 24.
ROSE OF PANAMA (John Cort): Denver, Colo., 6-12, Salt Lake City, U., 14, 15, Ogden 16, Reno, Nev., 18, 19, San Francisco, Cal., 20-26.
SAN CARLO OPERA (Ernesto Di Giacomo): New York city Sept. 14—indefinite.
SECRET OF SUZANNE: Chicago, Ill., 30-Oct. 9, Toledo, O., 10.
SIDNEY, GEORGE (A. W. Herman): Springfield, Ill., 8, 9, Jacksonville 10, Pana 11, Paris 12.
SPRING MAID (Werba and Luescher): Stratford, Can., 10, Woodstock 10, St. Thomas 11, London 12, St. Catharines 14, Niagara Falls, N. Y., 15, Lockport 16, Batavia 17, Dunkirk 18, Jamestown 19, Olean 21, Bradford, Pa., 22, Kane 23.
TANTALIZING TOMMY (A. H. Woods): New York city Oct. 2—indefinite.
THREE TWINS (Philip H. Niven): Amsterdam, N. Y., 9, Auburn 10, Oneida 11, Brockville, Can., 14, Ottawa 15, 16, Kingston 17, Belleville 18, Peterboro 19, Lindsay 21, Orillia 22, Barrie 23.
TRENTINI, EMMA (Arthur Hammerstein): Syracuse, N. Y., 16.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31—indefinite.
VAN, BILLY B.: Detroit, Mich., 6-12.
WHIRL OF SOCIETY (Messrs. Shubert): St. Louis, Mo., 6-12.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): Chicago, Ill., Sept. 9—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city July 22—indefinite.
WOMAN HATERS' CLUB (A. H. Woods): New York city Oct. 7—indefinite.
ZIEGFELD'S FOLLIES (Florenz Ziegfeld): Philadelphia, Pa., 7-19, New York city 21—indefinite.

MINSTRELS.

BIG CITY (John W. Vogel's): Parsons, W. Va., 9, Thomas 10, Davis 11, Piedmont 12.
DE RUE BROTHERS: Andover, N. Y., 9, Wellsville 10, Friendship 11, Franklinville 12.
DUMONT'S, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.
FIELD'S, AL. G. (Edward Conrad): Savannah, Ga., 9, Charleston, S. C., 10, Augusta, Ga., 11, Athens 12, Macon 14, Columbus 15, Pensacola, Fla., 16, Mobile, Ala., 17, Hattiesburg, Miss., 18, Meridian 19, Jackson 21, Yazoo City 22, Greenville 23.
GEORGIA TROUBADOURS (Wm. McCabe): Upland, Neb., 9, Campbell 10, Oxg 11, Guide Rock 12, Norton, Kan., 14, 15.

BURLESQUE-EASTERN WHEEL.

AL REEVES'S: Buffalo, N. Y., 7-12, Rochester 14-19.
AMERICAN BEAUTIES (Ed. E. Daley): St. Louis, Mo., 6-12, Kansas City 13-19.
BEAUTY, YOUTH AND FOLLY (W. Y. Jennings): Toronto, Can., 7-12, Buffalo, N. Y., 14-19.
BEHMAN (Jack Singer): Albany, N. Y., 7-9, Worcester, Mass., 10-12, Boston 14-19.
BEN WELCH'S (Jacob Lieberman): Cleveland, O., 6-12, Toledo 13-19.
BON TONS (Rose Burns): New York city 7-19.
BOWERY (Geo. H. Harris): Newark, N. J., 7-12, Philadelphia, Pa., 14-19.
COLLEGE GIRLS (Max Spiegel's): New York city 7-12, Brooklyn 14-19.
COLUMBIA (Frank Burns): Brooklyn, N. Y., 7-12, Hoboken, N. J., 14-16, Paterson 17-19.
CRACKER JACKS (Bob Manchester): New York city 30-Oct. 12, Bridgeport, Conn., 17-19.
DAZZLERS, (Chas. B. Arnold): Springfield, Mass., 7-9, Albany, N. Y., 10-12, Brooklyn 14-19.
DINKINS STOCK (Sol. Meyers): New Orleans, La.—indefinite.
DREAMLANDS (Dave Marion): Bridgeport, Conn., 10-12, Providence, R. I., 14-19.
GAIETY GIRLS: Paterson, N. J., 7-9, Hoboken 10-12, Philadelphia, Pa., 14-19.
GAY MASQUERADERS (M. Messing): Philadelphia, Pa., 7-12, Baltimore, Md.
GINGER GIRLS (Manny Rosenthal): New York city 7-12, Paterson, N. J., 14-16, Hoboken 17-19.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Louisville, Ky., 7-12, St. Louis, Mo., 13-19.
GIRLS FROM HAPPYLAND (Lon Hartig): Chicago, Ill., 6-12, Cincinnati, O., 14-19.
GOLDEN CROOKS (James Fulton): Providence, R. I., 7-12, Boston, Mass., 14-19.
HARRY HASTINGS: Cincinnati, O., 6-12, Louisville, Ky., 14-19.
JOLLY FOLLIES (Al. Rich): Brooklyn, N. Y., 7-12, New York city 14-19.
KNICKERBOCKERS (Louis Robie): Chicago, Ill., 6-12, Detroit, Mich., 13-19.
LOVE MAKERS (Sam Howe): Chicago, Ill., 13-19.
MERRY-GO-ROUNDERS (Leffler-Bratton Co.): Syracuse, N. Y., 7-12, Montreal Can., 14-19.
MERRY WHIRL (Louis Epstein): Toledo, O., 6-12, Chicago, Ill., 13-19.
MIDNIGHT MAIDENS (W. S. Clark): Montreal, Can., 7-12, Albany, N. Y., 14-16, Worcester, Mass., 17-19.
MOLLIE WILLIAMS (Phil Isaacs): Boston, Mass., 7-12, New York city 14-19.
QUEENS OF PARIS (Joseph Howard): Pittsburgh, Pa., 7-12, Cleveland, O., 14-19.
ROBINSON CRUSOE GIRLS (Sam Robinson): Omaha, Neb., 6-12.
ROSE SYDELL (W. S. Campbell): Boston, Mass., 7-12, Springfield 14-16, Albany, N. Y., 17-19.
RUNAWAY GIRLS (Peter S. Clark): Rochester, N. Y., 7-12, Syracuse 14-19.
SOCIAL MAIDS (Robt. Cohn): Washington, D. C., 7-12, Pittsburgh, Pa., 14-19.
STAR AND GARTER (Dave Rose): Kansas City, Mo., 6-12, Omaha, Neb., 13-19.
TAXI GIRLS (Louis Hurtig): Baltimore, Md., 7-12, Washington, D. C., 14-19.
TROCADEROS (Frank Pierce): Detroit, Mich., 7-12, Toronto, Can., 14-19.
WINNING WIDOWS (Jacob Goldenberg): Philadelphia, Pa., 7-12, New York city 14-26.
WORLD OF PLEASURE (Dave Gordon): Hoboken, N. J., 7-9, Paterson 10-12, Newark 14-19.

BURLESQUE-WESTERN WHEEL.

AMERICAN (Eddie Miner): Minneapolis, Minn., 6-12, St. Paul 13-19.
AUTO GIRLS (Teddy Simonds): Brooklyn, N. Y., 7-12, Newark, N. J., 14-19.
BIG REVIEW (Henry P. Dixon): Cleveland, O., 7-12, Cincinnati 13-19.
BOHEMIANS (Al. Lubin): Detroit, Mich., 6-12, Toronto, Can., 14-19.
CENTURY GIRLS (Walter Greaves): Omaha, Neb., 6-12, Kansas City, Mo., 13-19.
CHERRY BLOSSOMS (Max Armstrong): Chicago, Ill., 6-12 Milwaukee, Wis., 13-19.
DAFFYDILLS (Arthur Mulier): St. Louis, Mo., 6-12, Louisville, Ky., 13-19.
DANDY GIRLS (Charles F. Cromwell): Omaha, Neb., 13-19.
DANTE'S DAUGHTERS (Chas. Taylor): New York city 7-12, Boston, Mass., 14-26.
DUCKLINGS: Philadelphia, Pa., 7-12, Brooklyn, N. Y., 14-19.
FOLLIES OF THE DAY (Barney Gerard): Kansas City, Mo., 6-12, St. Louis 13-19.
GAY WIDOWS (Louis Obergworth): Cincinnati, O., 6-12, Chicago, Ill., 13-19.
GIRLS FROM JOYLAND (Sim Williams): Brooklyn, N. Y., 7-12, New York city 14-19.
GIRLS FROM MISSOURI (L. Talbot): St. Paul, Minn., 6-12.
GIRLS FROM RENO (James Madison): New York city 7-12, Philadelphia, Pa., 14-19.
HIGH LIFE IN BURLESQUE (Chas. Falke): New York city 7-12, Brooklyn, N. Y., 14-19.
JARDIN DE PARIS (Leo Stevens): Toronto, Can., 7-12, Buffalo, N. Y., 14-19.
LADY BUCCANEERS (H. M. Strouse): Boston, Mass., 7-19.
MERRY MAIDENS (Edw. Schaefer): Boston, Mass., 30-Oct. 12, New York city 14-19.
MISS NEW YORK, JR. (W. F. Pennessy): Washington, D. C., 7-12, Allentown, Pa., 14, Reading 15, Harrisburg 16, Altoona 17, Johnstown 18, McKeesport 19.
MOULIN ROUGE: Philadelphia, Pa., 7-12, Baltimore, Md., 14-19.
ORIENTALS (W. Cameron): Scranton, Pa., 7-9, Paterson, N. J., 10-12, New York city 14-19.
PACEMAKERS (B. R. Patton): Newark, N. J., 7-12, Paterson 14-16, Scranton, Pa., 17-19.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Chicago, Ill., 6-12, Detroit, Mich., 14-19.
ROSE BUDS (Lew Livingston): Milwaukee, Wis., 6-12, Minneapolis, Minn., 13-19.
STARS OF STAGELAND (Wm. Dunn): Paterson, N. J., 7-9, Scranton, Pa., 10-12, Philadelphia 14-19.
TIGER LILIES (James Weedon): Harrisburg, Pa., 9, Altoona 10, Johnstown 11, McKeesport 12, Cleveland, O., 14-19.
WATSON'S (Dan Guggenheim): Indianapolis, Ind., 6-12, Chicago, Ill., 13-19.
WHIRL OF MIRTH (Robt. Gordon): Baltimore, Md., 7-12, Washington, D. C., 14-19.
YANKEE DOODLE GIRLS (Alex. Gorman): Louisville, Ky., 6-12, Indianapolis, Ind., 13-19.
ZALLAH'S OWN (Harry Thompson): Buffalo, N. Y., 7-12, Scranton, Pa., 14-16, Paterson, N. J., 17-19.

BANDS.

SOUSA: Normal, Ill., and Bloomington 9, Pekin and Peoria 10, Galesburg and Moline 11, Rockford 12, Chicago 13, Janesville, Wis., and Madison 14, La Crosse and Winona, Minn., 15, Rochester and Red Wing 16, Minneapolis, 17, St. Paul 18, Eau Claire, Wis., 19, Duluth, Minn., 20, Hancock, Mich., 21, Calumet 22, Ishpeming and Marquette 23.

CIRCUSES.

BARNES, AL.: Colorado Springs, Colo., 9, La Junta 10, Trinidad 11, Raton, N. Mex., 12.
BUFFALO BILL AND PAWNEE BILL: Meridian, Miss., 9, Columbus 10, Tuscaloosa, Ala., 11, Montgomery 12.
DOWNIE AND WHEELER: Pulaski, Va., 9, Galax 10.
GOLLMAR BROTHERS: Mangum, Okla., 9, Mt. View 10, Waurika 11, Duncan 12, Anadarko 14, Weatherford 15, Watonga 16, Chandler 17, Sapulpa 18, Weleetka 19, Holdenville 21.
HAGENBECK-WALLACE (B. E. Wallace): Keokuk, Ia., 9, Ft. Madison 10, Centerville 11, Trenton, Mo., 12.
HONEST BILL'S: Savannah, Mo., 9, Helena 10, Amity 11, Maysville 12.
101 WILD WEST (Miller Bros. and Arlington): Marshall, Tex., 9, Shreveport, La., 10, De Queen, Ark., 11, Mena 12, Ft. Smith 14, Clarksville 15, Russellville 16, Conway 17, Newport 18, Batesville 19.
RINGLING BROTHERS: Columbus, Ga., 9, Albany 10, Cordele 11, Valdosta 12.
ROBBINS, FRANK A.: Toledo, Ill., 9.

MISCELLANEOUS.

CALVE, EMMA: Providence, R. I., 18.
GILPINS, HYPNOTISTS: Mound City, Mo., 7-9, Tarkio 10-12.
HOUSTON, HENRY, MAGICIAN: Colombo, Ceylon, 1-31.
KELLERMANN, ANNETTE (William Morris): Washington, D. C., 7-12, Wilkes-Barre, Pa., 14.
NEWMAN, C. A., GEORGE: Chelsea, S. Dak., 8, 9, Wecota 10, 11, Omaha 12, 13, Eureka 14, 15, Bowdle 16, 17, Selby 18, New England, N. D., 20, 21.
QUEEN AND CRESCENT SHOWS: Lexington, Tenn., 8-13, Shubuta, Miss., 16-19.
RAYMOND, THE GREAT (Maurice F. Raymond): Bozeman, Mont., 9, Billings 10, Miles City 11.
ROCCLERE, HARRY AND MILDRED: St. John, N. F., 30-Oct. 12, N. Sydney, C. B., 18-19.
THURSTON (Jack Jones): Toronto, Can., 7-12, Buffalo, N. Y., 14-19, Youngstown, O., 21-26.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE NEW YORK DRAMATIC MIRROR, published weekly at New York, N. Y., required by the Act of Aug. 24, 1912:

Name of: Editor, Frederick F. Schrader, 315 West Seventy-ninth Street, New York city; Managing Editor, see line above; Business-Manager, Lyman O. Fiske, Keyport, N. J.; Publishers, The Dramatic Mirror Company, 145 West Forty-fifth Street, New York city.

Owners: (If a corporation, give names and addresses of stockholders holding 1 per cent. or more of total amount of stock): The Dramatic Mirror Company, 145 West Forty-fifth Street, New York; Harry A. Wilson, 936 Bay Ridge Avenue, Brooklyn, N. Y.

LYMAN O. FISKE,
Business-Manager.

Sworn to and subscribed before me this 1st day of October, 1912.

BEATRICE M. DEMILLE,
(Seal) Notary Public, N. Y. Co.
(My commission expires March, 1913.)

MOTION PICTURES

VIEWS OF THE REVIEWER

THE attitude of the press toward the motion picture is only synonymous with other movements, which are able to succeed without its benignant approval. The secret is, the picture reaches the heart of humanity quite as completely, if not more so, than the press, and this very independence and presumption on the part of the picture possibly causes the position which most editors and theatrical producers are apt to assume. Besides, the press is ever fond of sitting judicially on new ideas, to weigh their commercial value, and various other profits pro and con. Yet the thing dubbed "movies" continues to flourish, and doubtless some time in the future "cinematograph news" will be quite as valuable to disseminate as "movie scandal."

* * * *

The question is, however, what is motion picture news, or what information has the manufacturer that the public desire? Undoubtedly, the same and more than the average theatrical producer, but the difficulty arises from the fact that while the motion picture manufacturer may arouse the public to a certain enthusiasm, he can assure no one that an opportunity to see the production advertised will be afforded, nor can the producer inform such spectators where these films may be seen.



WARREN KERRIGAN,
Leading Man of the American Company.

* * * *

The best that he is permitted to do is to arouse interest for his productions among the public, who in their turn may force the exhibitor to force the exchange to obtain the film from the manufacturer. Therefore, much of the responsibility rests with the exhibitor, who in many cases does not feel the need of advertising, since his house is filled without it.

* * * *

Thus pictures are left very much to speak for themselves. To be sure, trade organs and bulletins are made to work for them, but as far as the public is concerned it believes more what the other man says of the production, or else sees for himself. Here enters the need of using the means at hand, and the old question of quality and the survival of the fittest. Yet obviously there are many ways yet undiscovered whereby the exhibitor and manufacturer may co-operate to greater advantage. In this day of combinations, perhaps, they may combine and thereby gain a freedom and recognition not hitherto dreamed of.

* * * *

Lois Weber, who from her long association with pictures, lately with the Rex Company, should know from experience the science of the art, writes in on sub-titles. She declares:



BILLY MASON
Essanay's Popular Jovial Comedian with the Eastern Stock Company.

"It is difficult to write intelligently on the subject of 'Titles and Sub-Titles' without embracing the kindred subjects of scenario and picture in which they are used. My belief in my theories must be great indeed when I risk the argument in which I may become involved, by advancing views at variance with those held by some of my most respected fellow-workers.

"For I am one of the sub-title's best friends, and have even been guilty of using it when not necessary to account for a lapse of time or to explain the action. I have used it as an author would use a bit of verse before a chapter of his novel, or as a manager uses effective music between acts. (I do not add 'during scenes,' because producers are more and more depending upon the actor's ability to carry a scene to success without incidental aids.)

"But—and here lies the main cause for the sub-title's lack of friends—it must be the right sub-title inserted in the right place. I agree that some pictures are made attractive by the very lack of that distraction a sub-title might cause, but such pictures are rare, and subjects for such pictures hard to find.

"Observation leads me to believe that sub-titles and other insertions only distract the attention of the spectator when they are wrongly worded or badly placed. The right word in the right place becomes part of the picture and not the least impressive part, either.

"As a rule, a well-directed motion picture is well titled and sub-titled, and vice versa, although a director is not always free to follow his own convictions, and the influence of a late prejudice against the sub-title was noticeable for a time.

"After all, the whole question resolves itself into the capability of the director. If he is not artistic enough to title and sub-title, to the best advantage, the pictures he produces, he is not artistic enough to produce them. At any rate, he should be responsible, and the management that interferes with the good director is in the wrong business."

Miss Weber's statements on this subject are not only thoroughly interesting, but backed by such sound logic that one must heartily agree with all the views she expresses. Furthermore, they are thoroughly in accord with what The Reviewer has maintained in times past. It is somewhat of a gratification to see the field at large waking up to the importance of this feature in picture production. No doubt much of the difficulty has been, as Miss Weber suggests, in the inability of the director to see his story clearly and to use and place sub-titles with the necessary discretion and clearness.

* * * *

In fact, it is the practice in some studios not to consider the director at all, when sub-titles are inserted. Cuts and titles are left to other minds and hands, who have failed to grasp the real meaning of the drama, which naturally suffers in consequence of this abuse.

* * * *

There is, however, great danger in attempting to do without titles altogether, especially at the beginning of a composition, but doubtless that producer who follows Miss Weber's rule of "the right word in the right place," as well as the right title in the right place, need not fear a break in the continuity and interest of their story, since the thought expressed at that moment must be a necessary part of the play.



ADRIENNE KROELL,
Gifted Member of the Selig Players.

* * * *

However, undue explanation is obvious, even when there are, as a certain writer suggests, stupid old men at the exhibition. Obviously drama is not made for stupid old men who do not understand an explanation twice over, but for the normal mind which is able to perceive and feel the quickening spirit of all true drama. The average spectator is more normal than some writers and producers would have us believe.

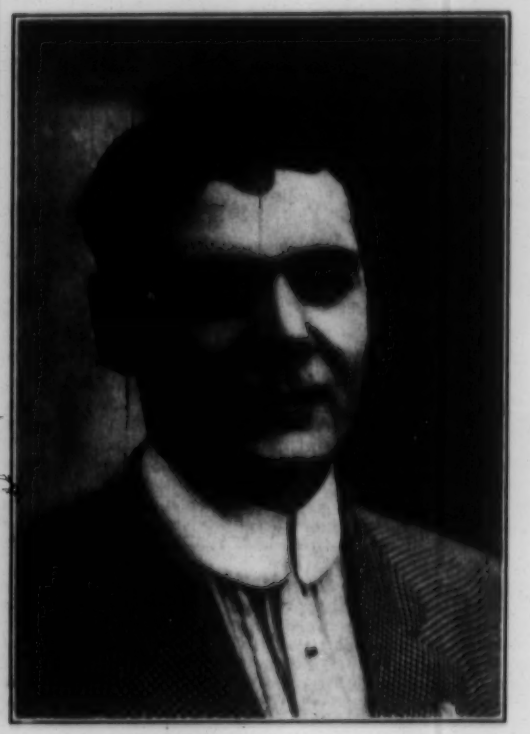
THE REVIEWER.

KALEM CO. COMPLETES TOUR.

The Kalem European Company has just completed a tour of Ireland and Scotland, where pictures were taken of many of the principal historic spots. This is the same company which produced the *Life of Christ*, one of the most remarkable undertakings in cinematography.

Under the leadership of Sidney Alcott, a company of twenty people braved the hostility of the natives and pictured the principal points in the *Life of Christ* in as nearly authentic spots as could be located.

The company returns to New York, Oct. 10.



BENJAMIN WILSON,
Playing Leads with the Edison Company.

ASSOCIATION REDUCES DUES.

By an act of the Board of Directors the annual dues of the Motion Picture Exhibitors' Association of Greater New York have been reduced to $20, beginning Oct. 1. For the current quarter the initiation fee will be waived, and all those paying $5 now will be given full membership, including initiation and other assessments.

This action was taken by reason of the fact that the organization is in a prosperous and self-sustaining condition, and it no longer requires a large membership fee to create a fund, but is seeking to create a large membership, thus gaining the moral support of every exhibitor in the city.

It is the intention of the association to place before the various law-making bodies of this State certain bills which will benefit business, and the aim is to secure the support of every man who owns a moving picture theater.

RELIANCE BRANCHES OUT.

The Reliance Company has entered the industrial film field on a large scale and has already secured contracts from several large advertisers. Their first release will be called From Cow to Consumer and will cover the milk supply of a large city from the milking of the cow through all the various operations until it is placed upon the table. C. Lang Cobb directed the picture.

KINEMACOLOR FILMS IN DEMAND.

After several months of preparation, during which time subjects have been accumulated, the Kinemacolor Company of America has announced a change of policy, whereby their products will be released on specified dates. Including foreign subjects, for which this company has become famous, also dramas, comedies and nature studies, there will be three releases a week. Contracts have been closed with a number of motion picture theaters and vaudeville houses to show kinemacolor pictures exclusively, and in a number of cities exclusive rights to these films have been secured.

During the Winter pictures will be taken in California. The company, under the direction of David Miles, Joseph Le Saint, and Frank Woods, left for Los Angeles Monday night.

HALE GOES TO MAJESTIC.

Albert W. Hale, director with Thanhouser Company, leaves that concern Saturday to take up the same line of work with the Majestic Company. Mr. Hale was responsible for such notable Thanhouser productions as Letters of a Lifetime and The Birth of the Lotus Blossom.



LOTTIE BRISCOE,
Lubin's Leading Woman with Arthur Johnson.

FORMING CHICAGO SCREEN CLUB.

Following the good example set by their brothers in New York, a movement has been started in Chicago by those interested in various phases of the moving picture industry toward the formation of a Chicago Screen Club. About eighteen men connected with different branches of the industry met recently and formed themselves into a temporary general committee. Organization plans were discussed and arrangements were perfected for a general meeting of all those interested. At the first regular meeting the temporary committee will be dissolved and a permanent organization effected. It is expected that this movement will meet with hearty indorsement of all Chicago motion picture men.



LILLIAN WALKER,
Leading Woman with Vitagraph Players.

LOOK OUT FOR FRAUD.

Last week THE REVIEWER called attention to certain individuals who were imposing on the public by assuming to teach them the art of motion picture acting, and to provide positions for them at the termination of their course, the school claiming association with the leading motion picture producers. This week a new method of accomplishing the same purpose without the teaching has come to light, whereby those desirous of obtaining positions with picture companies may do so upon the payment of a certain stipulated fee. Close affiliation with leading companies is also claimed. Surprising as it may seem, none of the leading companies mentioned are aware of the existence of the claimant, who is evidently another schemer to separate young and ambitious persons from their money. It is a law of any legally conducted agency, that no fee or commission shall be accepted until the position sought is obtained. It is therefore advisable that all agencies, theatrical or otherwise, be investigated before used as a medium of securing employment.

LEAVE ECLAIR COMPANY.

Mathilde Baring and Isabel Lamon have severed connection with the Eclair Company. We understand they are to join the Lubin forces.



"AS YOU LIKE IT."
Scene from Notable Film Produced by the Vitagraph Company.



SCENE FROM "AS YOU LIKE IT."
Vitagraph Release with Rose Coghlan in the Leading Role.

STUDIO GOSSIP.

GEORGE K. SPOOR, president of the Essanay Film Manufacturing Company, who recently returned from a business trip to the home of the Western company in Niles, Cal., reports that G. M. Anderson has the finest photoplay location imaginable, situated in the very heart of a magnificent natural canyon with every convenient advantage. An Essanay colony has been formed, and Mr. Anderson has erected six artistic bungalows that house the players.

FARNUM T. FISH, the aviator who recently carried an Essanay camera operator in his machine while a moving picture was taken of Chicago's waterfront, is the youngest aviator in the game. Fish is just fifteen years old, and is the son of a wealthy Los Angeles physician. He is a pupil of the famous Wright brothers. He and the Essanay camera man were arrested during the recent flights in Chicago for being forced to land in Grant Park because of unfavorable air currents, and considerable space was devoted to the incident in the papers. The Essanay photoplay, snapped from the soaring machine, is a remarkable triumph of photography and a novelty taken under the most trying conditions.

MAE HOTELY, the versatile star of the Lubin Comedy company, who has heretofore been seen in character parts, is now playing juvenile and heroic leads. Miss Hotely has the requisites of a first-class comedienne.

ROMAINE FIELDING, director of the Lubin Stock company now stationed at Prescott, Ariz., has been appointed a deputy sheriff. Fielding is making excellent photo films of Mexican and border life. His position as a deputy sheriff will doubtless give him opportunity to make himself a hero in some of the tales.

LOTTIE BRISCOE, Lubin's popular leading lady, whose likeness appears in this week's issue, began her stage career when four years old. She played the boy in The Runaway Wife for McKee Rankin, and for three years starred in Editha's Burglar, also in Fair Virginia. She was with Richard Mansfield, and has played in many stock companies throughout the country, including Philadelphia, Milwaukee, Providence, Portland, Maine, and Columbus. For the past two years she has been in picture work with Essanay, and for the past year playing with Lubin, opposite to Arthur Johnson.

MARTHA RUSSELL, formerly with the Essanay Company, began a lecture tour through the Middle West and Southwest at Ottumwa, Iowa, Oct. 1. She remained there for two days and spent the last half of the week at St. Joseph, Mo.

Owing to the demand from exhibitors, Tony O'Sullivan, who made the character of Redella famous, is once more taking that part for Reliance.

WILLIAM DUNCAN, leading man of the Selig Colorado company, has for some time past been driving an automobile in order to get used to it. In a film soon to be released at the Colorado headquarters, Duncan will have to drive this car over the top of a cliff which stands some thousand feet in height. Every precaution is being taken to insure the success of the scene. The story will, in all probability, be called The Sheriff's Son and will be produced by Marshall Stedman.

GLADYS HULETTE, formerly with the Edison and Vitagraph companies, is now playing Beth in a dramatization of Louisa M. Alcott's novel, "Little Women." The production will be seen at the Playhouse, New York, Oct. 14.

JOE WELCH, well known for his clever character portrayals, has closed a contract with the Universal Film Manufacturing Company to play the lead in a two or three reel production entitled The Peddler.

INJURED WHILE ACTING.

Members of Thanhouser Company Meet with Accident on Scene of Railroad Wreck.

Rhea Eline, nine years of age and a member of the Thanhouser Moving Picture Company, and Russell Read, another member of the same company, were injured last Friday morning while enacting a dramatic rescue scene with the wrecked cars at Saugatuck, Conn., for a setting.

Read, with the girl in his arms, stumbled over some wreckage in passing through a window of an overturned coach. They fell, Russell on top of the little girl, who was carried unconscious to a nearby house. She suffered painful cuts and bruises. Read escaped with an injured right knee.

PICTURES IN THE CAMPAIGN.

Democrats and Progressives Use Them to Reach Voters.

For the first time in the history of national political campaigns moving pictures are being used for the purpose of influencing voters. Governor Wilson and Colonel Roosevelt both look with favor on the campaign possibilities of motion pictures, and it only remains for President Taft to fall in line.

The pictures of Colonel Roosevelt on his recent tour through the West were shown for the first time at the Progressive meeting in Carnegie Hall, New York, last Saturday, when Governor Hiram W. Johnson was the principal speaker. Among the most interesting of the pictures are those showing Colonel Roosevelt driving an engine, addressing Indians on the plains, and talking to Boy Scouts at a meeting in Los Angeles.

The Democrats have a different plan. Governor Wilson has approved a series of moving pictures illustrating the Democratic doctrine as set forth by cartoons in the New York *World*. From now until the end of the campaign it is planned to show the pictures in about 10,000 amusement places in all parts of the country. The cartoons reproduced in the pictures were drawn by C. R. Macauley.

WITH THE FILM MEN.

E. B. Lockwood, publicity man of Kinemacolor, is in Chicago in charge of the opening at the Fine Arts Theater. Mr. Lockwood is a Chicagoan and expects to renew old acquaintances.

The Gaumont Company takes very kindly to the newspaper man. Joseph McArdle, a newspaper man of many years' experience, has taken charge of their feature film department.

Another newspaper man to enter the motion picture field is Emanuel Loeb, who is connected with the Reading, Pa., *Eagle*. He expects to open the finest motion picture house in Reading.

There is no truth in the rumor that C. Lang Cob has left Reliance. The fact is, his position with them is more important than ever.

E. A. Feider, one of the biggest exhibitors in Wisconsin, is in New York. He has been negotiating with J. D. Tippetts for features.

E. J. Cugnet, camera man of Eclair, has just returned from Altoona, Pa., where he cinematographed the semi-centennial Loyal War Governors' conference. The film will be kept in the archives of the society.

Harry Warner will have charge of the Western offices of Warner's Features.

The Kalem Company has made arrangements with William J. Burns, the well-known detective, to appear in a production called Detective Burns in the Exposure of the Land Swindlers. The play will show actual experience of Detective Burns.

H. E. Aikin, first vice-president of the Mutual Film Corporation, is in Europe closing some important contracts for the American rights of several companies. He will return to New York Oct. 16.

C. B. Clapp, formerly motion picture editor of THE MIRROR, has joined the Biograph forces. In deference to the Biograph Company he does not care to state what his position will be.

Expressions of regret were heard from the officials of the Thanhouser Company when Albert W. Hale resigned to join the Reliance Company's corps of directors. Mr. Hale has produced many fine pictures for Vitagraph, Pathe and others.

The World's Best Film Company has opened New York offices with Edward Roskamp as general manager. Mr. Roskamp is a graduate of the Universal and well known in the film field.

C. A. Willatt, general manager of the New York Motion Picture Company and treasurer of the Screen Club, leaves for Los Angeles shortly to reorganize the Bison plant.

The Itala Film Company of America, of which Harry R. Raver is general manager, has opened offices in the Columbia Theater Building. Agnes Egan Cobb, better known in the film business as Miss Egan, is in charge.

WEATHER MAN HELPS "RICHARD III."

Members of the Dudley Amusement Company have been giving thanks to the weather man for the ideal conditions he has furnished during the past week. Clear days have provided an ideal atmosphere for the completion of the big scenes in Richard III., the important film to be released Oct. 15. The picture was seen at a private view last Sunday, and, according to Arthur S. Marks, of the Dudley Company, it surpasses expectations. Unusually good photography and able acting have combined to make a winner, if advance reports may be credited.

E. T. CONNOLLY ACCEPTS MANAGEMENT.

E. T. Connelly, formerly of Connelly and Banna in The Battle of Two Roses, has accepted the management of the Woodard Theater, Warren, Pa., which he will conduct in connection with his other house, the Grand, Jamestown, N. Y., presenting a fine grade of pictures and vaudeville.

NEW PICTURE HOUSES.

The New Majestic Photo Play Theater, Burlington, N. J. now under the management of E. F. Eberbach of Philadelphia has been reopened. The remodeled theater presents an attractive appearance. Manager Eberbach will make a strong bid for popularity by presenting pictures exclusively with special added attractions on Wednesdays and Saturdays.

J. WILL BURR.

The Jefferson, Auburn, N. Y., has become a picture house. Loeb Bros. of Philadelphia, Pa. have leased the Burtis Auditorium to the Reis Circuit Company and dramatic attractions will hereafter be staged there. J. M. Brennan will manage both houses. Auburn now has six moving picture theaters, one vaudeville house and one for dramatic attractions.

A new motion picture and vaudeville theater is being built by the Empire Theater Company in Chelsea, Mass. It will have a seating capacity of about 1,400 persons. The incorporators are Dr. F. S. Padden, James Bloomberg, and William O. Johnson, each owning one-third of the stock.

NEW OFFICE PROPERTY.

Several weeks ago it was announced in these columns that B. N. Judell, or rather "Benny," had left the Milwaukee office of the Western Film Exchange to assume the managership of the new Mutual Film Corporation office in Minneapolis, Minn. According to recent reports the new exchange has made rapid progress. This is largely accounted for by the fact that the excellent programmes of the Mutual Film Corporation and Film Supply Co. of America are being booked to the Minnesota exhibitors by the man who made an excellent reputation as a booking agent in Wisconsin.

BOY BURNED TO DEATH.

Enters Operator's Room in Motion Picture Theater and Sets Place on Fire.

Alfred Dwyer, fifteen years old, was burned to death in the motion picture theater at 602 Summit Avenue, Jersey City, last Saturday afternoon, as a result of the violation of regulations governing picture houses. Joseph Hecker, proprietor of the house, and Samuel Heller, operator of the machine, have been arrested and charged with manslaughter.

The boy was admitted to the theater without a guardian, although under the age limit of sixteen years, and, tiring of watching the pictures from his seat, climbed to the operating rooms, to which he was admitted by Heller. He knocked over a reel of celluloid films, which were ignited by a spark from the picture machine. There was a blinding flash, followed by an explosion, and the 200 people in the building rushed for the exits. All escaped but the little boy, who was left to burn to death.

GOING TO THE ZOO.

Members of the Cincinnati Exhibitors' League are making preparations for a big outing at the Cincinnati Zoo, that has been rented for a day. Among the principal guests will be Congressman J. J. Cox, candidate for the Governorship of Ohio, and Mayor Henry Hunt, of Cincinnati. During the week following the outing motion pictures will be made to illustrate the chief points of interest in Cincinnati.

ELECTRICAL PARADE PICTURED.

The electrical parade held recently in Omaha, Neb., is to be a feature of the Pathe Weekly film within the next few weeks. A searchlight of 50,000 candle-power was thrown on the floats as they passed, thus making possible the taking of the pictures at night. In addition the Krug Theater spotlight was used, and this was supplemented by flaming arcs and a myriad of incandescent lights.

IMPORTANT NOTICE
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BY
ECLAIR

THEY ALL KNOW "ALKALI."

Nothing Is Too Good for Essanay Player When He Reaches Chicago.

A lone, diminutive figure, garbed in Western "chaps," a Western sombrero and otherwise suggesting the West, was standing on Michigan Avenue, Chicago, gazing with puzzled face at the enormous sky-scrapers towering above him. It was Augustus Carney, famous for his character of "Alkali" Ike in the popular Western comedies of the Essanay Western Stock company. "Alkali" had come back to Chicago, after an absence of three years, and his amazement at the growth of the city was genuine.

His experiences began the moment he got aboard the train away out in California. Hardly had he found a comfortable seat to enjoy a quiet smoke and magazine when a heavy hand fell upon his shoulder and a deep, jovial voice boomed out: "Well, well, well! If it isn't 'Alkali' Ike!" A San Francisco business man and photoplay fan had recognised his favorite comedian. With the girls "Alkali" was a real "hit." Many of them in the train recognised him and he was kept busy with introductions.

Arriving in Chicago, he was making his way through the crowded entrance of the station when an old friend, accompanied by her daughter, rushed up and gave him a royal welcome. Admiring throngs followed him up State Street. Arriving at the Orpheum Theatre, one of the biggest photoplay houses in Chicago, "Alkali" held a public reception. Then he mounted a stand and addressed the cheering crowd.

At State and Madison Streets "Alkali" found a staunch friend and admirer in one of Chicago's "finest," a mounted policeman, who saw that he was well taken care of. Aboard one of the big sight-seeing autos the actor viewed the growth of the Windy City, and made new friends all along the route.

Picked up at last by Essanay's touring car, "Alkali" was carried out to the big studio on Argyle Street, where he is now being featured in a series of comedies.

EXPOSITION WOULD COST $30,000.

The proposed World's Exposition for the motion picture industry to be held in New York in conjunction with the National Convention of Motion Picture Exhibitors in July, 1913, seems likely to materialize. President S. H. Trigger, of the New York City Exhibitors' Association, has been working on the details of the exposition, and it is figured that expenses need not exceed $30,000. It is possible that Grand Central Palace will be used for both exposition and convention. President Trigger has appointed the following exposition committee: Frank Tichenor, chairman; M. Needles, F. E. Samuels, L. Rosenthal, M. Blumenthal, and Mr. King; also an additional advisory committee consisting of Sidney Ascher, H. L. McNabb, Edward Valensi, A. Baurenfreund, Grant Anson, Goldfarb, and Fleischman.

KINEMACOLOR REVIEWS.

Picturesque Scenes Along the Potomac.—This interesting scenic film opens with scenes on the water front of Washington, D. C., where the river first becomes navigable. Naturally, the coloring obtained by this process adds much to the interest as well as the effectiveness of the scenes depicted, which include the War College, a panorama of the city's water front, the Georgetown University, and views of Little and Great Falls farther up the river. Mt. Vernon also appears in the picture. C.

Latest Fashions in Fall Styles.—Taken from models and dresses from the firm of George C. Hemmerdinger this film no doubt should prove of value to costume designers and others, especially as the colors stand out in clear demarcation, enabling the spectator to grasp the details of the garment more fully than is sometimes possible with the ordinary black and white subject. One difficulty, however, is that the models move too quickly. C.

The American Invasion.—Graced with a unique story this well-made and interesting play affords plenty of opportunity to stir the patriotism of the spectator, and incidentally to exhibit the power of this process to show the American flag in all its natural coloring. To be sure, it is sometimes introduced a bit too much on purpose for true dramatic and artistic effect, but quite forgivable none the less. It is a production which has received care in the manner in which it is put on and set, while the backgrounds, particularly of the castle, most fittingly suggest the story. Furthermore, it is played with delicacy and charm, if not always with distinction. In the play the old king is trying to prevent the prince from continuing his studies of democracy. For this purpose the young man has retreated to a lodge in the forest, where among other things he reads Lincoln's address at the Battle-field of Gettysburg. A patriotic young lady from America arrives on the scene, and captures the heart of the prince, who has refused to return to the castle at his father's command. The king's general informs the king of the prince's infatuation. He immediately issues a warrant for the prince's arrest, and an order for the deporting of the girl and her mother. The prince escapes the vigilance of the general, while the girl takes him aboard the steamer with her inside her trunk. Once out at sea they are married. Of course, one is not told how the old king took the deceit, but it can be imagined. C.

LICENSED FILM RELEASES.

Monday, Oct. 14.

(Bio.) In the Aisles of the Wild. Dr.
(Edison) Outwitting the Professor. Com.
(Kalem) The Combination of the Safe. Dr.
(Lubin) The Uprising. Dr.
(Pathe) Pathe's Weekly, No. 42. Top.
(Seliz) Monte Cristo (special, 3 reels). Dr.
(Seliz) My Wife's Bonnet. Com.
(Vita.) Every Inch a Man. Dr.

Tuesday, Oct. 15.

(Edison) Glimpses of Bermuda. Sc.
(Edison) The Widow's Second Marriage. Com.
(Ess.) A Mistaken Calling. Com.
(Cines) The Adventure of the Scarecrow. Dr.
(C. G. P. C.) Max Fights a Duel. Com.
(C. G. P. C.) The Valley of Chevreuse and the Vaux de Cernay. Sc.
(Lubin) Gentleman Joe. Dr.
(Seliz) The Opium Smugglers. Dr.
(Vita.) Mrs. Lirriper's Lodgers. Dr.

Wednesday, Oct. 16.

(Edison) Removing Sunken Vessels. Top.
(Edison) Like Nights of Old. Com.
(Eclipse) The Missing Locket. Dr.
(Ess.) The Grassville Girls. Com.
(Kalem) Paying the Board Bill. Com.
(Kalem) Central Park, New York. Sc.
(Pathe) The Lass of Glouster. Dr.
(Seliz) The Shuttle of Fate. Dr.
(Vita.) An Elephant on Their Hands. Com.

Thursday, Oct. 17.

(Bio.) A Limited Divorce. Com.
(Bio.) Like the Cat, They Came Back. Com.
(Ess.) The Snare. Dr.
(Lubin) Red Saunders's Sacrifice. Dr.
(Melies) The Judgment of the Sea. Dr.
(Pathe) The Striped Bathing Suit. Com.
(Pathe) Submarine Fauna. Ed.
(Seliz) Where Love Is, God Is Also. Dr.
(Vita.) Father's Hot Toddy. Com.
(Vita.) Evening Parade and Gun Practise at Fort Hamilton. Mil.

Friday, Oct. 18.

(Edison) The Foundling. Dr.
(Ess.) The Warning Hand. Dr.
(C. G. P. C.) The Rubber Industry in Malaysia. Ind.
(C. G. P. C.) The Convertible Auto. Com.
(Kalem) The Plot That Failed. Dr.
(Lubin) Robe's Mistake. Com.
(Lubin) Meeting Mamie's Mother. Com.
(Seliz) Subterfuge. Com.
(Seliz) The Geisha Girls of Japan. Ed.
(Vita.) A Mistake in Spelling. Com.-Dr.

Saturday, Oct. 19.

(Edison) A Soldier's Duty. Dr.
(Ess.) The Outlaw's Sacrifice. Dr.
(Cines) Among the Mountains of Calabria. Sc.
(Cines) An Abbreviated Honeymoon. Com.
(Kalem) The Rival Engineers. Dr.
(Lubin) Caught Bluffing. Com.
(Lubin) The Sporting Editor. Com.
(Pathe) Misleading Evidence. Dr.
(Vita.) Bunny All at Sea. Com.

UNIVERSAL COMPANY RELEASES.

Sunday, Oct. 13.

(Rex) When Twenty Is In Love. Com-Dr.
(Crystal) Her Dressmaker's Bill. Com.
(Crystal) McQuirk, the Sleuth. Com.
(Eclair) The White Bonnet. Dr.

Monday, Oct. 14.

(Imp) The Old Sweetheart. Dr.
(Nestor) I Owe You $1,000. Com.
(Cham.) The Girl in the Gingham Gown. Dr.

Tuesday, Oct. 15.

(Gem) What the Bell Told. Dr.
(Bison) Star Eye's Stratagem. Dr.
(Eclair) The Hoodoo Letter. Com.
(Eclair) One on Jones. Com.

Wednesday, Oct. 16.

(Nestor) Patsy's Mistake. Com.
(Powers) The Golden Rule. Com.-Dr.
(Powers) Does It Pay? Com.
(Univ.) Animated Weekly. Top.

Thursday, Oct. 17.

(Imp) The Fugitives. Dr.
(Rex) The Wedding March. Dr.
(Eclair) Caprices of Fortune (2 reels). Dr.

Friday, Oct. 18.

(Powers) The Sealed Envelope. Dr.
(Nestor) Her Friend, the Doctor. Com.
(Victoria) The Cross-Roads. Dr.

Saturday, Oct. 19.

(Bison) Early Days in the West (2 reels). Dr.
(Imp) The Postman.
(Imp) Eventful Barrain Day. Com.
(Milano) The Blind Man's Dog. Dr.

FILM SUPPLY RELEASES

Sunday, Oct. 13.

(Maj.) The Simple Life. Com.-Dr.
(Than.) Dotty, the Dancer. Com.-Dr.

Monday, Oct. 14.

(Amer.) The Promise. Dr.
(Comet) (Title not reported.)

Tuesday, Oct. 15.

(Maj.) All for Jim. Dr.
(Gau.) Beethoven. Dr.
(Than.) When Mercy Tempers Justice. Dr.

Wednesday, Oct. 16.

(Amer.) The Border Detective. Dr.
(Gau.) Gaumont's Weekly, No. 32. Top.
(Rell.) The Bug and the Count. Com.
(Rell.) On Account of a Handkerchief. Com.-Dr.
(Solax) The Gold Brick. Com.

Thursday, Oct. 17.

(Amer.) The New Compuncher. Dr.
(Gau.) The Legend of Cagliostro. Dr.

Friday, Oct. 18.

(Lux) His Nurse. Dr.
(Solax) The Maverick. Dr.
(Than.) For the Mikado. Dr.

Saturday, Oct. 19.

(Great N.) (Title not reported.)
(Rell.) The Ocean Grinder's Ward. Dr.
(Gau.) The Panama Canal. Top.

MUTUAL FILM CORPORATION.

Monday, Oct. 14.

(Keystone) Stolen Glory. Com.

Wednesday, Oct. 16.

(Broncho) The Sheriff's Adopted Child. Dr.

Friday, Oct. 18.

("101" Bison) (N. Y. M. P. Co.) The Vengeance of Fate (2 reels). Dr.

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REVIEWS OF LICENSED FILMS

So Near, Yet So Far (Biograph, Sept. 30).—In this exceedingly well-acted photoplay the comedy element is predominant, although the final scenes are essentially dramatic. The story is skillfully built around the misadventures of a youth, whose courtship of a young woman is followed in the face of trying circumstances. Each time fortune seems about to offer an opportunity for him to press his suit, something happens to separate the pair, and so it goes until the young woman leaves her home to visit a friend. Now this particular friend has a husband, who happens to know the unfortunate lover, and the two, after spending a riotous night at the club, are seen entering, with uncertain steps, the house in which the girl is staying. To lessen the anticipated reprimand from his wife, the husband turns back the hands of the clock two hours, and having deposited his irresponsible guest on a couch, disappears until the following morning. Then there is no end of disturbance, and the husband leaves the house in a great hurry, for the household, having been guided by the clocks he tampered with, is two hours late in starting the day. In his haste the husband drops his billcase on the lawn, the girl recovers it, and in so doing is discovered by two thugs, who enter the house through the parlor window and attempt to take the money. The noise of the scuffle attracts the attention of the young man in an upstairs room. He, too, breaks into the parlor, fells one thug, throws the other out of the window, and receives the bills from the frightened girl. The two do not recognize each other until there has been an exciting chase, which ends in the front yard. Final pictures indicate a pleasing romance. D.

The Doctor's Debt (Lubin, Sept. 28).—The development in this story are a bit too obvious to be of particular interest. A noted doctor and a party of friends are rescued from a sinking launch through the prompt action of Ethel Jordan, who sees the signals of distress, and, with her lover, Harry, goes to the rescue. The doctor is grateful, and promises to be of service whenever opportunity offers. Ethel is loved by another man, Arthur, a jealous and unscrupulous soul, who, when rejected stops at nothing to be revenged. Harry is taken ill, and his life depends upon the immediate attention of a throat specialist. When Arthur learns this he cuts the wires, so that the doctor cannot be reached by telegraph, and steals the batteries from the only motor boat on the island. Ethel swims to the mainland, and gets the doctor. She also finds Arthur and the stolen batteries, and at the point of a pistol the disgruntled lover is compelled to drive the launch back to the island, which the doctor reaches in the nick of time. Of course, Harry is saved to become a happy bridegroom. One defect in the first part of the film is that there is no indication of the doctor's launch sinking. Ethel Clayton, with the sincerity that always marks her acting, makes a very fetching heroine. Harry Myers supplies a sufficiently ardent lover, and Charles Arthur is convincing as the villain. Other characters are well acted, but the story lacks "punch." D.

The Irony of Fate (Vitagraph, Sept. 28).—An unusual idea, not intended to be dramatic, rather appealingly sentimental with that touch of irony that so frequently tinges sentiment, is found here. To the many who are going through life feeling that, owing to an unfortunate turn of fate, they have missed the happy companionship every human being desires, the picture should prove of peculiar interest. Virginia Jameson, partly to please her parents, marries a wealthy man many years her senior, because by the merest accident she misses meeting the man for whom she was intended. The loneliness of her married life is shown, also the depth of her womanly nature when her heart goes out to two little girls she meets on the street. Then she goes home to dream of life as it might have been, save for the unkind turn of fate. Harry Weston, the man she could have loved, also sees visions of the life he has missed and longs for in his dreary bachelorhood. A distinct novelty is provided in this film when the closing scenes are repeated to show how different the two lives would have been if Virginia and Harry had met. Florence Turner as Virginia has a sympathetic part that she handles with her accustomed skill. E. K. Lincoln and Roser Lytton are acceptable in other important roles. D.

Pathe Weekly (Pathe, Sept. 30).—Views of more than usual variety and interest are shown in this film, among them the National Encampment at Los Angeles, the tornado that swept New York State in the vicinity of Saratoga, the impressive ceremonies attending the funeral of General William Booth in London, the Mardi Gras festivities in Coney Island, and critical moments in a recent baseball game between the Giants and the Cubs. D.

Bread Upon the Waters (Selig, Sept. 30).—Allowance has been made in this film for all the essential scenes while unnecessary action is eliminated—a fact which adds to the continuity as well as the gripping power of the drama. One can hardly feel the realism that is evidently sought after by the producer, because of the slight overcoloring of some portions, but, as a whole, a very impressive effect is obtained. Honesty is the best policy is evidently the moral of the piece, and it succeeds admirably in driving home its point. An ex-convict, on the day of his release returns home, and after being met by his mother and sweetheart decides to turn over a new leaf. He secures work at a shoe factory but does not remain there long before he is recognized by a detective and discharged. Following this he spends many weary weeks in a vain search for work, but is turned off at every place through the efforts of the detective. Finally he is reduced to begging and secures a loaf of bread from the Preston home, the superintendent of the shoe factory. After his departure, Mrs. Preston discovers the loss of one of her rings. The ex-convict returns home, and finds the ring in the loaf of bread. His mother prevails upon him to take the ring back. Arriving at the Preston home he is recognized, and before he has the opportunity to explain the dog is set upon him, and he is captured. It is then that he tells his story, verified by Mrs. Preston, and is offered his old job back in the shoe factory. William Pollack Poste essays the role of the ex-convict, Vera Hamilton is cast in the role of his mother, and L. S. McKee is the shoe factory superintendent. G.

Well Matched (Essanay, Oct. 2).—The comedy idea in this picture is cleverly developed to offer a series of amusing happenings. The climax and the events leading to it do not come as a surprise, more the less they hold the interest, and the picture in its entirety provides exceptionally effective comedy. Tom and "Cutey," his sweetheart of former years, decide to marry, although it is some little time since they have met. Both have become very stout with advancing years, and each, it appears, has a distinct dislike for excessive avoirdupois. They defer their meeting for a month, and plan to use the time to good advantage by taking Dr. Thin's obesity treatment. First, Cutey is shown undergoing flesh-reducing processes, then Tom in an adjoining room appears in the hands of his trainer. Each is overjoyed at the loss of five pounds during the first week, but hope is shortlived, for in succeeding weeks both begin to increase in weight. Through the medium of notes passed under the canvas separating the two rooms, Dr. Thin's patients decide to abandon the treatment and go out together for a hearty luncheon, and the reception room they meet, recognize each other, and enjoy a good laugh over the situation. Needless to say their meal together is a jovial affair. Principal characters are well played by John Steppling and Mary Hight. D.

Olympic Games—Pittsburgh, Y. M. C. A. (Edison Oct. 2).—These views are interesting after the manner of pictorial representations of athletic meets. They include the opening parade of the athletes around the field, the calisthenic drill of public school children, D. G. Ashton, intercollegiate champion, throwing the discus, the 100 meter and hurdle races, Slovak and Polish representatives in gymnastic exhibitions, and the pole-vaulting event. D.

The Green-Eyed Monster (Edison, Oct. 2).—Of course, the green-eyed monster is another name for jealousy that continually disturbs the domestic peace of Mr. and Mrs. Weston. An open rupture comes when the wife discovers the husband in the act of making love to their pretty housemaid. Two trauma break in upon the lively quarrel that ensues, and naturally their request for a square meal meets with an unfriendly reception. They are turned from the door with little ceremony, and plan a neat revenge that, incidentally, will provide them with the desired meal. They post a letter to Mr. Weston, warning him that at noon his wife may be found at the studio of a portrait painter with whom she is infatuated, and another letter to Mrs. Weston announcing that at the same hour the husband has an appointment at the establishment of a fashionable modiste. The trick is successful in bringing the husband to the studio, and the wife to the dressmaker's rooms, where mistaken identities lead to some amusing complications. Mr. and Mrs. Weston return home to meet each other at the front door, and immediately resume their quarrel. On entering the house they find that the tramps have been there during their absence and ransacked the larder. In lieu of food they have left a note explaining how badly they needed a square meal. Mr. and Mrs. Weston realize that the joke is on them. William L. Gaylord has directed a film cleverly calculated to draw laughs and principal parts are adequately handled by William West, Edward O'Connor, William Bechtel, and Louise Crolius. D.

At the Burglar's Command (Pathe, Oct. 2).—In this film is found that distasteful rarity a genuine surprise. For a time it looks like the sternest sort of melodrama—murder, love, suicide, murder, burglary, and all the rest—then surprisingly it transpires that the author has written a comedy. Gwendolin Smith quarrels with her lover, and on returning home prepares to send back his letters preparatory to ending her life in a fit of despair. While she is sitting with a pistol in her hand "Midnight Bill" enters the house, intent on robbery. He finds the packet of letters ready to be returned to their writer; then gags and binds Gwendolin to a chair, prior to forcing her at the point of a pistol to telephone her lover to call at the house at once. When the young man arrives he, too, is at the mercy of "Midnight Bill," and for a time it looks like a double murder. When the burglar insists that a minister be called, it appears, however, that his plans are entirely unselfish. From a varied supply of trinkets in his pocket, he supplies a wedding ring, and lends the groom money to pay the minister for performing the ceremony. Suspense is well sustained in the picture, and the denouement is unexpected. D.

The Evolution and Life of a Silk Worm (C. G. P. C., Oct. 1).—The manner in which this little worm, that weaves the finest fabric known, does its work is clearly shown in this picture by means of excellent photography and beautiful coloring. It is an educational film that should prove both instructive and interesting to the average spectator. G.

A Well-Washed House (C. G. P. C., Oct. 1).—Two youngsters possess themselves of the gardener's hose, and by pouring water into every corner and crevice of the house provide in furnishing plenty of amusement of the burlesque order to the spectator. The picture is absurd, if one is going to judge from the standpoint of plausibility, but the mechanical effects and the caprices of the actors are enjoyable. Jack and his little sister watch their opportunity, and when the gardener leaves his morning occupation they turn the tap on full force, and commence the fun by washing the windows down. One of the windows happens to be open, and consequently they decide to wash the inside of the house. They prop the hose in such a position that it will play constantly in one spot and leave it. The water finds its way from one room to another to the discomfiture of the tenants. The swift spray forces itself through the plastered ceilings, and finally to the roof below and down the chimney of an adjoining house. Before the water is finally turned off the place is completely flooded, and the children amuse with delight, while the poor gardener sets the blame. D.

The Amateur Iceman (Lubin, Oct. 1).—An extremely amusing farcical comedy in the

Special Features

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CINES — LION TAMER'S REVENGE — Two Reels
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July 22, 1912 KALEM'S	SIEGE OF PETERSBURG — A Masterful Presentation of the Civil War Period	Two Reels	
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forth in this picture, original in the construction and in plot, but based upon an idea that has done service in many other garbs. There is a love scene, an elopement with the accompanying chase, followed by a big surprise at the end. When the film is finished the spectator feels that the laughs have been well earned. A young man has exhausted the patience of his father by his wild life, and a young girl's indolent habits have caused her fond father no end of displeasure. The young man is set to work as an iceman on one of his father's wagons, and the girl takes up her duties as a maid in her father's house to demonstrate her value to the world. Now, it happens that the two fathers are very good friends, although their children have never met. Among the houses where the boy delivers his ice is the home of the girl. He meets her in the capacity of the maid, and falls in love. She is impressed, and the inevitable follows. The girl's father catches them together, and orders the young man off the place. He returns and persuades the girl to elope with him. As the young pair make off in the ice wagon, the two fathers happen to be on the porch. They take up the chase, and by borrowing an auto overtake their children. Explanations are demanded, and are forthcoming. The producers have succeeded admirably in getting all there is out of the idea and the situations. G.

A Ship Boy's Grit (C. G. P. C., Oct. 4).—The bravery and unselfish devotion of a young boy, who in an effort to assist his widowed mother undergoes hardships with unflinching courage, supplies the theme for this film. At times it becomes dramatic, and the pitiable plight of the little boy gives it a touch of genuine pathos. When his mother is without money the son offers his services as ship boy on a small sailing craft. He is roughly treated by drunken sailors, whose lives are imperiled when the boat springs a leak. They know nothing of the danger, but the ship boy discovers it, and sits all night with his arm thrust through the hole in the bottom of the boat to prevent the entrance of water. The following morning when the sailors learn that their lives have been saved by the boy, they seek to make amends for their brutality by presenting him with a bag of money. After the fashion of heroic youths, the son gives the money to his overjoyed mother. D.

The Village Vixen (Kalem, Oct. 4).—Seldom is the picture patron permitted to witness a comedy-drama which surpasses this one in its delicate blending of pathos and humor. Though the woman justly deserves her title, she still retains a deep love for her daughter, and when she is convinced that she has lost her because of harsh treatment, her pitiable sorrow is touching. The character has been properly interpreted and, with the support of the well balanced company, the story proves exceptionally interesting. The vixen has an ungovernable temper, but her daughter, Maud, is the antithesis of the mother. A wealthy young farmer, wishing to marry the girl, seeks the consent of the mother. This the vixen refuses without any apparent reason, and forbids the boy's visits to the home. The boy's father is asked to assist in overcoming the difficulty, and calls upon the woman to learn her reason for objecting to the daughter's marriage with his son. She refuses to listen or explain and dismisses him. On the way home he conceives a plan to subdue the woman. He directs the girl to write a note to her mother, stating that Will is his son, is a good man whom she loves; that she does not know why the mother wants to separate them and, being unwilling to stand such treatment, she is going away. The mother finds the note on returning home one evening. At first she believes that her neighbor has had a hand in it and, calling upon him, accuses him of complicity. But the appearance of the boy convinces her that the couple have not eloped. Through the village she wanders, alone and friendless, searching for her daughter, until, tired and footsore, she is forced to return home. She sees wherein she has acted unwisely, and when the reunion finally takes place the boy and his sweetheart are no longer separated. G.

Cashmere, the Chief Health Resort of India (Edison, Oct. 4).—The photography in this film, being especially clear and distinct, gives the spectator a splendid idea of the famous Indian health resort, which is known to excel in beauty and antiquity. To view the picture is the next best thing to a tour. We are shown the cascades, the snow-crowned Himalayas, and two bridges built of rope. Also the industrial activities of the people are depicted in weaving, spinning and wood carving. The scenes are diversified and will prove interesting and instructive. G.

The Physician of Silver Gulch (Lubin, Oct. 3).—Just now it seems to be the vogue in motion picture dramas to make sick children the incentive for the father's reformation or charitable act. In the general theme of this drama the producers have followed along the beaten track of others. However, the scenes are well laid, the climaxes are striking, and the scenery is picturesque, all of which combine to make it a good picture story. A young doctor, who has built up a practise in a little Western village, is called to attend the sick child of the local sheriff. That same day the sheriff receives a letter ordering him to guard the payroll of gold for a certain mining company. On returning home the doctor finds that he is short of cash and thinks of the shipment of gold. He is seized with the desire to steal it, and yields to the temptation. Breaking in through the back window of the building where the money is stored he tries to open a door through a hole. His hand is seized from the other side by the sheriff. While trying the hand a 'phone call comes from his wife, telling him to hurry with the doctor, that the baby is dying. The doctor, with an effort manages to free his hand, but not before the sheriff shoots. A posse is organized, and sent after the unknown thief, and the sheriff rushes to the doctor's house. Having covered his wound with a glove he follows the sheriff, and reaches the house in time to see the child pass the critical point. In an effort to thank him, the wife grasps the physician's hands; he cries out, and the sheriff knows that the guilty man stands before him. Because of the wife's pleadings, and the fact that he has saved the life of his child, the sheriff permits the doctor to go free. G.

The Redemption of Silvers (Essanay, Oct. 3).—Taking as a theme, the redemption or regeneration of a thief and a scamp, the Essanay producers have managed to work out a sound, animated drama, with an intense heart interest in it, which will appeal to the general motion picture public. The situations have been kept well within the bounds of legitimate melodrama, and the players act with that restraint which is requisite to a picture aiming at a high standard. Silvers is first introduced to the spectator in an attempt to steal a wealthy woman's scarf from an auto. He is detected in the act, escapes from a pursuing policeman, and jumps on a moving freight train. In the country he applies at a farmhouse for something to eat, but refuses to work for it until he meets the farmer's daughter. This girl is indirectly responsible for his redemption. The sight of her stirs something that has been dormant within him, and from then on he becomes one of the best farm hands in the neighborhood. The family find out one evening that Silvers is unable to read, and this so embarrasses him that he makes up his mind to acquire the education that he lost in his youth. He secures a grammar, and, with the aid of the girl, is soon mounting to success. Gradually a bond of affection springs up between the two, and in time the former thief wins the consent of the family to his marrying their daughter. Shortly after this, Paul Prescott, the girl's brother, arrives at the farm on his vacation, and proves to be none other than the policeman from whom the thief escaped in the city. He is told of his sister's approaching marriage, and hastens out into the garden to welcome his future brother-in-law. The meeting of the two men proves to be a climax of unusual intensity. The policeman is about to fell Silvers to the ground, but is touched by the man's sincere pleading to prove his complete reformation. Paul relents, and takes him back to the house as an old-time friend. E. H. Calvert is cast in the role of Silvers, and Beverly Bayne plays the part of the girl. G.

A Western Coquette (Melies, Oct. 3).—Though this comedy is rife with fun and laugh-

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TUESDAY, OCTOBER 22
Through the Flames
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FRIDAY, OCTOBER 25
In a Garden
The Old Gardener's Story

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"PUT YOURSELF IN HIS PLACE," a human interest film in the "East Lynne" class. Adapted from the book of CHARLES READE.

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MONDAY, OCTOBER 7

IMP—The Wreckers
A soul-stirring marine drama.
NESTOR—Employer's Liability
A fascinating offering that you will relish.
CHAMPION—To Err is Human
A very pretty Colonial picture.

TUESDAY, OCTOBER 8

GEM—The Orphans
There's a sublimity about it that surpasses description.
101 BISON—Indian Raiders
Snappy, spirited action, beautiful scenery, strong story.
ECLAIR—All on Account of a Ring and Surprising Eliza
You will chirp with glee as this funny split is projected.

WEDNESDAY, OCTOBER 9

NESTOR—His Only Son
A bully good Western.
POWERS—Good Stuff
You'll dance for joy when you see the antics of the children.
ANIMATED WEEKLY
Don't miss a single one of those stage celebrities.

THURSDAY, OCTOBER 10

IMP—The Bridal Room
A KING BAGGOT Imp that will make your heart go pit-a-pat.
REX—If Dreams Come True
One thousand feet of pleasure-giving diversion.
ECLAIR—A Choice by Accident
A frisky comedy that will please even the dyspeptic skeptic.

FRIDAY, OCTOBER 11

POWERS—On the Danger Line
Earnestness of production, surpassing elegance and spirited story.
NESTOR—Love and a Lemon
Refreshing comedy with heaps of joviality and good cheer.
VICTOR—Betty's Nightmare
No end of merriment in this Florence Lawrence comedy.

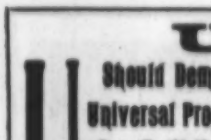
SATURDAY, OCTOBER 12

101 BISON—The Tattoo
An Indian-Cowboy drama that will warm the cockles of your heart.
IMP—A Bronx Cocktail and A Bad Tangle
It's a chuckling split-comedy.
MILANO—The Gypsy Spy. Two Reels
Your heart will thump before you get to the gripping finale.

SUNDAY, OCTOBER 13

ECLAIR—The White Bonnet
It will touch a chord that will vibrate with emotionalism.
REX—When Twenty is in Love
One of those "happy as a lark" kind of comedies. Full of jollity.
CRYSTAL—Her Dressmaker's Bill and McGuirk, the Sleuth
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and is accepted without even a kiss to seal the compact. He is jubilant, nevertheless, until the arrival at the girl's home of Hamilton, a young business friend of her father's. Being the first man of his kind that she has seen she is flattered by his attentions. When Bud objects to her associating with the Easterner, she becomes indignant and gives back the ring. Bud has asked her to a dance the following week, and, when the time comes, she half-expects him in spite of their quarrel. When he does not show up she becomes peeved and accepts Hamilton's invitation. Bud is on his way, however, much the worse for drink, to which the affair has driven him, and when he discovers with whom his girl has gone, he is furious. He arrives at the dance hall, and in a quarrel with her escort is knocked to the floor. At this the girl's sympathy is aroused, though just why is hard to understand and she nurses him back to consciousness and once more accepts the ring. G.

Clearing Land for Farming in the West (Melies, Oct. 3).—In this picture a number of interesting views are given, showing the Western farmer's method in removing forests from productive land to make room for farming. It is a picture well worth seeing from an educational standpoint. G.

The Great Drought (Selig, Oct. 3).—The plot of this Western drama has been made so intricate that the interest of the spectator wanes because of his inability to follow clearly the thread of the story. Also the advisability might be questioned of making an old squaw's curse responsible for the drought. It would do for an Arabian Night tale, but is hardly in harmony with the spirit of modern drama. Jim Harker is a mean landlord, who evicts the Widow Cline with her son Andy from the house which he owns because she is unable to pay the rent. The community, aroused by his action, ostracise him and his innocent wife and daughter Helen. Conditions are made so uncomfortable for him that he is finally forced to move out of town and try ranching out West. In the meantime the neighbors provide a purse to send the Clines West, and it chances that the two families take up claims in the same valley without a knowledge of each other's presence. Harker's funds grow low, and he pledges his crops in payment for the installments on the land, which is held by another mean landlord. An old squaw appeals to Harker shortly after this for food, and is refused. She utters against him the curse, "The drought be upon you." That season the drought comes, and the Western landlord, who has conceived a passion for the daughter Helen, proposes to Harker that he give him his girl in marriage, if by the seventh day from date no rain has fallen. The father agrees and signs a document to this effect. When the seventh day approaches without rain the father realises his awful act, and in an agony of mind goes out into his parched fields and prays. As he is on his knees rain commences to fall. During this time the Clines have struck water and prospered, and on this day Helen mounts her pony to bring help from the neighboring ranch she has heard of. She comes face to face with Andy Cline, and peace is soon made all round. Thomas Santachi plays the part of Harker, Bessie Eyton his daughter, and Wheeler Oakman Andy. G.

Bachelor Buttons (Vitagraph, Oct. 2).—Bunny acts in his best form in this comedy picture, and in his decision that no one loves a fat man he causes uproarious laughter. Life hardly seems worth living, so he thinks, and he determines to end it all at the end of a rope; but a faithful dog comes to the rescue by running away with the rope. Bunny gives chase and when the dog wades out into the middle of a pond throws a stick at him. The dog playfully drops the rope, picks up the stick and follows him to his room. Here he prepares a frugal repast and when about to partake of it is joined by the dog, who jumps up on a chair beside him. This arouses the bachelor's interest and he offers the dog food. The dog refuses to eat until the master has helped himself. Bunny finally is convinced that he now has a companion who cares for him and his interest in life is reawakened. G.

Diana's Legacy (Vitagraph, Oct. 2).—There is not as much humor in this Vitagraph picture comedy, dealing with the antics of an elephant, as in some of their other efforts of the same order. Frequently the actors seem to pause, waiting for the beast to come in with his share of the business. This gives a disjointed effect to the action of the film. Miss Diana Stubbins, an old maid, is left a baby elephant when a distant relative, a circus attache, dies. It is stolen by burglars, and Diana reports to the local police that she has lost her baby. A thorough search is made for the missing child and several suspected people are arrested, only to be released when Diana informs them that it is a baby elephant. In the meantime the thieves, fearing that the animal will prove their undoing, bring it back and leave it in the kitchen. There Diana discovers it on her return home and her delight is unbounded. G.

The Ancient Temples of Egypt (Kalem, Oct. 2).—In this picture we have instructive and interesting scenes of some of Egypt's most famous temples in Karnak; also the River Nile is shown and one of the quaint Mohammedan processions. In one scene we see the gigantic column in a hall of one of the temples, measuring 23 feet in circumference. It is one of the Kalem series of educational films that will undoubtedly be well received by the motion picture patron. G.

A Hospital Hoax (Kalem, Oct. 2).—Infatuated with a strange young woman, a nurse in the local hospital, Tom determines to make her acquaintance, and in order to do so feigns illness and is taken to the hospital where he is placed under her charge. The players succeed in extracting a lot of fun from this well-constructed picture comedy. The idea of the story is somewhat novel, and gives plenty of opportunity for lively situations and complications. Tom makes the serious mistake before going to the hospital of confiding in his friend Bill. Bill, being a practical joker, sees a chance for fun at the swain's expense. He telephones the hospital, and informs the nurse that her patient is laying siege to her heart. She straightway makes things lively for the invalid, and after a few strenuous treatments he is glad to make his escape and forget his love affair. G.

An Assistant Elopement (Selig, Oct. 4).—Tom, a young secretary to a wealthy man, while bathing at the seashore is saved from drowning by his employer's daughter, who, with a party, is yachting near by. They fall in love. He proposes and she accepts, but rather than take a chance of having her father refuse his consent, they plan an elopement. Tom tells his employer his intention to elope with a rich heiress, not mentioning her name, and the old man, considering it a splendid joke, allows him the use of his automobile and yacht and furnishes him with money to further the scheme. When father finally discovers who the heiress is he is furious, and attempts to head off the affair, but it is too late. The way in which the young couple secure the father's forgiveness and blessing provides good comedy. A.

(Continued on page 34.)

ter, still it might be said that the picture does not fully realize its possibilities. Bud, the victim of the coquette, could have gained more sympathy from the spectator and instilled more humor into his role if he had not been such a cad. The girl, essaying the role of the coquette, is charming and devilish. Bud proposes to her,

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The Charge of the Light Brigade
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Alone in New York
The Boy and the Girl
The Little Girl Next Door
NEXT—The Foundling—Oct. 18

C. JAY WILLIAMS
Cynthia's Agreement
Uncle Mun and the Minister
The Green-Eyed Monster
NEXT—Like Knights of Old—Oct. 16

HAROLD M. SHAW
The Grandfather
Mary in Stage Land
The Girl from the Country
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NEXT WEEK---SIX A WEEK

"EVERY INCH A MAN"—Nothing lacking	Monday, Oct. 14
"MRS. LIRRIPER'S LODGERS"—From Charles Dickens's story	Tuesday, Oct. 15
"AN ELEPHANT ON THEIR HANDS"—Big attraction	Wednesday, Oct. 16
"FATHER'S HOT TODDY" / "EVENING PARADE AND BIG-GUN PRACTISE AT FORT HAMILTON"	Split Reel — Thursday, Oct. 17
"A MISTAKE IN SPELLING"—No mistake in this	Friday, Oct. 18
"BUNNY ALL AT SEA"—Merrily he sails along	Saturday, Oct. 19

Special Three-Reel Feature, "AS YOU LIKE IT," Released through the General Film Co., Monday, October 7

REVIEWS OF SUPPLY CO. FILMS

The Reformation of Sierra Smith (American, Oct. 10).—Sierra is a bad man through and through, but passionately loves his child, and it is this parental devotion that finally works his cure. At one time in his checkered career he holds up and robs a stage coach, carrying a young doctor who is coming to the West to build up a practice. Among the various articles which the bad man gets is a watch belonging to the doctor, which the child afterward secures as a plaything. When the child grows sick and the young doctor is sent for he recognizes his watch and demands explanations from the wife. Sierra discovers that the doctor is aware of his identity, and, is about to shoot him when the thought that the child owes his life to him stays his hand. The doctor promises to keep the secret of who he is, if he will agree to reform and be kind to his family, which, of course, he does. The idea of this drama has been used many times in pictures, but it has been done again with a certain freshness that proves entertaining. G.

A Sister's Devotion (American, Oct. 9).—There are so many questions that arise in the spectator's mind relative to the motives and conditions of the various characters during the unfolding of this drama, that one is very apt to loose all sense of the story. This is a result of a weakness in the construction of the plot and establishing the premises. A sister determines to send her wayward brother out West. Several weeks after the brother has arrived she receives word that he is gambling and wasting his time and money. She suddenly makes up her mind to join him. There is nothing at this point to show who she is or where she secures her money, or why she follows the boy out West. It is quite certain, however, that she does him little good when she gets there, for almost immediately afterward he kills a man over the card table. A young cowboy, who has taken a fancy to the sister, helps the boy to escape, and with the three living in another section of the country the story ends. Many of the scenes are overdrawn, and this with the unbalanced plot makes the picture only mildly interesting. G.

The Little Music Teacher (Majestic, Oct. 8).—She is a girl struggling to make a living by teaching the piano to children in the Western city. It is a gloomy hard road to travel, until a large, broad-shouldered man appears. She first meets him on the street car, when he offers to pay her fare after she has lost her purse. He is attracted by her, and as an excuse to be near, he offers himself as a pupil. The day comes when, visiting one of her friends, she finds him at the piano, and learns that he is a well-known professor. She returns home, very much injured, and refuses to listen to explanations. It is only after a note is received from him wherein he states that he acted thus only for love of her that she relents. The final climax is brought about a little too abruptly, failing to set forth clearly the causes and the effort back of the situations. However, it is an entertaining little comedy, well played and amusing. G.

The Winner and the Spoils (Majestic, Oct. 8).—Here is a drama rich in beautiful scenery, while knights and fair ladies add to the romance and spirit of the whole. But when one has said this he has said all. It would seem that scant attention has been given to the designing of the plot, for the story is unraveled in an unsteady, vague manner. After gambling away all his money and belongings, a young man is determined to secure the family jewels and also sink them. His sister, discovering his plan, sets herself the task of stalling his rash act, and in order the better to carry out her purposes, dresses as a man. She follows her brother to the gambling den, and forces him to take her in by threatening to create a scene on the grounds. She sees him loose the jewels, and in her anger accuses the winner of cheating. Satisfaction is demanded by the accused, and it is decided that a duel shall be fought, and the winner shall take the prize. The gambler in the meantime sees through the disguise of the girl, and discovers that it is the woman whom he loves unsuccessfully. The duel is fought, and the girl is allowed to wound the man and take her jewels. The brother is sent away to the wars, and the girl, thereafter, looks with more favor upon the rejected suitor. G.

Evading Justice (Lux, Oct. 11).—The pursuit of an escaped convict by police officials provides the interest during the first part of this film. The fugitive is followed across fields, swims a river, and finally seeks refuge in the home of a wealthy family, where he begs for protection that is refused. Soon the officers arrive, and the convict is placed under arrest, which brings the story to the point of a rather novel development. The man, who has denied the fugitive mercy, has a young son, and in the general confusion no one notices the little fellow when he draws the officer's pistol from its holster. In an effort to regain the pistol the boy is shot. It develops that the convict is a physician; he performs an operation that saves the boy's life, and the grateful parents to show their gratitude persuade the chief of police to allow the man to escape. Such things do not happen, but for a motion picture drama the idea is moderately effective. Moreover, it is well acted and the settings are pleasing. D.

The Tramp's Revenge (Great Northern, Oct. 5).—No story to speak of is found in this brief film that has for its chief feature a comedy characterization of a tramp. The actor cast in this role has a distinct individuality and offers an effective comedy figure that could be used to advantage in a more pretentious story. The tramp asks for a meal is turned away by a severe housewife and for revenge perpetrates various pranks with the woman as his victim. The picture is good for one or two laughs. D.

Dottie, the Dancer (Thanhouser, Oct. 13).—A professional singer is invited to his manager's house for dinner with a few others of the company. He sings for the guests and a young debutante is infatuated with him. He falls in love with her and afterwards proposes for her hand, but is refused by her father. Dottie, the dancer, becomes excited and refuses to go on, and the singer volunteers to play her part. In the meantime his sweetheart's father, having seen the dancer advertised in the paper, decides to attend the performance. He is charmed with the supposedly beautiful actress and invites the singer to supper. But the latter refuses and invites the old man to sup with him and a few friends. The father accepts and is fascinated with the singer. The next day he sends a note of proposal. The lover replies that he will, with the daughter's consent, and asks them to call at his house that day. The father and daughter go over and the old man discovers the joke, and the young couple supposedly live happily ever after. A.

Guy Mannering (Reliance, Oct. 9).—It is evident that the producers have made a conscientious effort to give this famous story of Sir Walter Scott's the utmost care in its production. The numerous characters and the great time lapses make it a difficult story to mould into a suitable plot for the motion picture, and the producers in this case deserve credit for handling it as well as they do. Most everyone is familiar with the story, dealing with the life of young Harry Bertram, the heir to the Bertram estate. It is to these especially that the story is likely to prove intensely interesting. It is a three-reel subject. G.

I'm Going to Get a Shave (Great Northern, Oct. 5).—Farce predominates in this picture that is acted with considerable spirit. The man in the case leaves his wife, saying that he is going to a barber shop to get shaved, and soon will return home. Instead of attending to business the barber closes his shop, and accompanies his customer to a neighboring cafe, where others join the party and drink more than is good for them. An attempt to shave a man provides considerable comedy at this point of the film. Accompanied by his friends the erring husband finally goes home and in addition to his own wife finds those of his neighbors. There is a general mix-up and plenty of slapstick comedy. D.

Zigoto to the Rescue (Gaumont, Oct. 3).—On the eve of her marriage a young woman is kidnapped and held for $50,000 ransom by two desperadoes who apparently are fortunate enough to be able to place a castle at the disposal of their captives. The father of the girl calls upon Zigoto to discover and recover his missing child, and with the entrance of this low comedy figure into the picture the fun begins in earnest. Zigoto is made to burlesque the methods of genuine detectives and imitate the performances of acrobats. Led by a wise horse that knows the way, he finds the castle in which the girl is imprisoned, and it is a simple matter for him to scale the walls by means of a rope and gain an entrance. Having fallen into the clutches of the kidnapers himself he forces his way free, and disguised in woman's apparel reaches the girl's room, who in turn, lowers herself from a window by means of a rope of sheets. She finds the horse that Zigoto has hitched at a convenient distance and makes a dash for liberty, with the kidnapers in an automobile not far behind. But the sleuth, without the knowledge of the other occupants of the car, has replaced the chauffeur, and after various combats returns the girl to her father. The antics of Zigoto provide the chief interest in the picture. D.

The Warning (Thanhouser, Oct. 4).—With only three characters: a father, a mother, and their son, a simple story, direct in its narration and genuinely sympathetic is found in this film. Opening pictures indicate the fond companionship of the father and his young son. Then comes a scene of domestic happiness, in which the mother appears. Soon she is taken ill and dies, and the grief-stricken husband turns to drink as a means of deadening his sorrow. The neglected little boy misses the companionship to which he has become accustomed, and with the intuition of a clever child realizes the alternation in his father, who now spends most of his time away from home. But one day they go fishing together, and the son is jubilant, for it seems to him like a return of the old days. They are seen sitting on a rocky shore, and while the boy fishes, the father imbibes freely from a whiskey bottle. He falls asleep, and the miserable little boy wanders away. In a dream the father sees the child drowning, and then has a vision of the shadowy figures of his wife and child, both lost to him. When he awakes to find that the boy has returned safely, he throws the whiskey bottle far out to sea, and presumably he never will buy another. The settings for this film are unusually attractive, and it is well acted by Harry Benham, Marguerite Snow, and the clever Thanhouser kid. D.

A Six-Cylinder Elopement (Thanhouser, Oct. 6).—After the fashion of all well-to-do twentieth century couples, the one in this story chooses to elope in a high-power automobile, and is pursued by the girl's irate father in another speedy machine, but the familiar tale is given new twists that make it first-rate comedy. For instance, ex-Congressman Gray takes kindly to the idea of Henderson as his son-in-law, until he is informed through a newspaper that the young man probably will be nominated for Congress, thereby blasting his own hopes. Henderson is summarily dismissed from the house, and the girl is dispatched to Miss Simpkins's Seminary. Henderson follows and succeeds in putting a note into the hands of his sweetheart, saying that he will wait for her that night outside the grounds, the exact spot to be designated by a rose thrown over the wall. Word of the plan reaches Miss Simpkins, who telephones the girl's father, and it is into his arms that she falls when dropped over the wall. Soon Henderson arrives, and gives chase in his six-cylinder car. Fortune favors him, for Gray's machine breaks down, and while the ex-Congressman and his chauffeur are under the car looking for the trouble, the girl jumps into Henderson's machine, and the two make good their escape. Gray follows close behind, but is arrested for speeding, and is taken to the police station, while his daughter and Henderson are being married. The young man says the father-in-law's fine, and all is forgiven. Amusing situations provide several good laughs in this picture. In the cast are Mignon Anderson, William Garwood, and Riley Chamberlin. D.

Love Will Find a Way (Comet, Oct. 5).—It happens that the only girl Dick can ever love is a seamstress, and his wealthy mother has other plans for her immature son, who makes love to the pretty seamstress, regardless of consequences. When the mother discovers what is going on, the girl is immediately discharged from her employ, and Dick transfers

his attentions to Helena Richards, a girl of his own social position. Helena advertises for an expert modiste to work on her trousseau. Dick's former sweetheart is engaged, and when the two meet again their love affair is revived. Once more the seamstress is discharged, and this time Helena breaks her engagement to Dick. Three months later the unfortunate girl has become a waitress in a cheap restaurant, where she is insulted by a drunken ruffian. Dick, too, has suffered ill fortune, for he has left home, and is living a hand-to-mouth existence. Just as the waitress feils the man who has insulted her, Dick appears in the restaurant, and when the girl is arrested accompanies her to the police station. In the police court the following morning the participants in the rumpus appear, and are surprised to find Dick's mother and Miss Richards, who have been arrested for speeding in an automobile. Of course, the mother ends by blessing the union of her son and the seamstress-waitress, and evidently the wealthy young woman is resigned to the inevitable. The picture lacks the necessary touch of reality. D.

Time Avenges (Reliance, Oct. 5).—If the simple, sprightly girl of the seashore had remained true to her rough but honest young lover in the life saving corps, there would have been no trouble at all, but fate and the director ordered things otherwise. A dapper youth from the city appears among the fisher folk, and is attracted by the untamed youth of the fascinating Jane. His love making is so blessed by fortune that Jane quarrels with her less polished lover and elopes with Harry. Back in his old city haunts he tires of and finally neglects his young life, who finally is driven by loneliness to return to the home of her parents in the quiet village. It happens that Harry is shipwrecked, and the life saving crew brings him to the shore, where he dies in Jane's arms. The story is a trifle too obvious for impressive drama, but the pictures, particularly those showing the surf breaking on the beach, are attractive. D.

UNIVERSAL FILMS

The Winning of Silas Pegg (Rex, Oct. 6).—In this picture we have a unique idea for a farce spoiled by clumsy handling of the plot and poor acting. It requires more than capricious ranting to make a man funny, and the actor essaying the role of Silas Pegg, if he had appreciated this fact, could have done much to redeem the picture. Silas is a "tight wad," who lays a wager of $5,000 with his friend that Brown will be elected. Though Silas is adverse to dealing with checks, his friend gives his to the stakeholder. As the campaign progresses reports come in thick and fast that Brown will not be elected, and this causes Silas to attempt to back out. Unable to do this, he rants and storms around until the night the returns come in when, to his great surprise, Brown is victorious. In his excitement and elation over his good fortune, he makes the rounds of his friends, spending lavishly in treats and tips. When he finally goes to the bank to cash his check he finds that the bank has failed. This is a situation capable of being worked up to a highly humorous pitch, but in this case it sinks to ordinary burlesque because of bad acting. G.

Indian Raiders (Bison, Oct. 12).—Western atmosphere abounds in this picture drama of the early Western life, but atmosphere is not enough to assure a picture's success, if the situations and complications are of the conventional type as in this instance. Two sturdy knights of the West lay their hearts at the feet of a pretty girl, the daughter of the ranch owner. One is accepted, and the other is sent away with a troubled heart. Soon after this Indians make a raid on the ranch horses, and while the cowpunchers are out recovering them, the rejected suitor sees a chance to get even with his rival. On the return home he leaves the crowd and waits by the side of a supposedly dead Indian for some one to come in search of him, and it happens that his rival is the one who comes. As the jealous man prepares to shoot, the Indian appears behind him, and is about to brain him with an ax, when the rival, turning just in time to take in the situation, shoots the Indian and allows the other man to shoot him. The jealous man immediately discovers what his enemy has done for him, and repents of his rash act; happily not too late, for his rival lives, and the closing scene sees him securely in the arms of his sweetheart, and the other man leaving to start life anew. It does not require close scrutiny to see the weaknesses of the drama. How did the rejected suitor know that his rival would be the one to look for him is one question that might be asked, and, again, why would this man leave all the others and make the search alone? G.

The Wreckers (Imp, Oct. 7).—Perhaps the producers, in the making of this picture, replied chiefly on the realistic scenery of the rocky fishing coast and some few theatrical climaxes, allowing the story to follow along as a minor feature. This is the impression that the spectator gets in watching the film, and he cannot help but feel a tinge of disappointment, for there is genuine opportunity for a good story with the material at hand. From one of the ships, wrecked by a band of professional wreckers, a young sailor escapes and attempts to learn the cause of the disaster. He meets and falls in love with a girl in the village, who later assists in saving his life. While searching for the strange light from the cliffs which lured the ships to its doom, the sailor falls and is injured. He is found by the gang of wreckers and carried to their rendezvous. In a dream the girl sees his predicament, and, waking up, rushes for aid. In the meantime, however, the sailor escapes and prevents the gang from capturing his friend, though who the friend is and where he came from is not clearly shown. The story, as it is told, is disjointed and ends feebly. G.

A Choice By Accident (Reliance, Oct. 10).—For a patron of motion pictures, flights of various descriptions are so common, that it takes one of more than ordinary quality to arouse interest. In this entertaining farcical comedy which has been well cut together, the spectator is treated to a little encounter that is exceptionally realistic. The guardian of two wealthy girls is presented to fortune hunters, and refuses to allow them to cultivate the friendship of any man whom he does not know. He writes a letter, which the girls accidentally see, to his nephew urging a visit that he may win one of the girls in order to keep the money in the family. The girls write to their grandmother, informing her of the affair and asking her to come and help them. Both the nephew and the grandmother respond to the call and during the journey exchange grips unwittingly. The handsome

THE HOUSE OF

SELIG

October 21st

A SAD DEVIL

A comedy of college boys and college days. Rapid in action, alluring in its unique incidents, and breathing the atmosphere of campus life, this breezy picture should prove one of the season's best. About 1000 feet.

October 22nd

SO-JUN-WAH AND THE TRIBAL LAW

An exciting and at the same time picturesque story of Indian and Western life. The queer folk lore of the red man has furnished a plot of unusual interest. About 1000 ft.

October 23rd

TEMPTED BY NECESSITY

An incident from the dangers that sometimes confront railroad employes. The story is full of thrilling action and is most capably acted by an excellent cast. See the onrushing train almost derailed in the sensational climax scene. About 1000 feet.

October 24th

THE AWAKENING

A dramatic story of husband and wife, their love, battles, sacrifices, sudden acquisition of wealth, separation and reconciliation. Very true to life and excellently portrayed. A strong moral lesson is taught by this picture. About 1000 feet.

October 25th

GETTING ATMOSPHERE

One of those very unique comedies for which Selig is justly famous. The laughable story depicts the trials of a motion picture producer who is attempting to stage a photoplay. On the same reel with The Biwa Canal and Shooting the Rapids at Katsuragwa, Japan. A very unusual educational picture of travel in far-off Japan. The famous Biwa canal is one of the triumphs of Oriental engineering. Combined length about 1000 feet.

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BIOGRAPH FILMS

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Released October 7, 1912

THE LINE AT HOGAN'S

(Farce Comedy.)

Hogan and McNabb are rivals for the hand of the Widow O'Shaughnessy, but Hogan is the favored suitor and the day of the wedding is set. However, a clothesline in Hogan's yard aids fate in conspiring against Mrs. O'Shaughnessy becoming Mrs. Hogan. At first Hogan curses the line, but later he is made to realise that it was a blessing in disguise.

Approximate length, 643 feet.

A TEN-KARAT HERO

(Farce Comedy.)

The town bully has everybody whipped without striking a blow. He simply pulled a big bluff, and when Zeke Thompson passed with his sweetheart they were both forced to suffer an insult from the bully because Zeke was afraid to ignore the bully's reputation and resent the insult. Of course, his sweetheart stamps him a coward and jilts him, but Zeke makes good in a most novel way and the bully's laurels lose their verdure.

Approximate length, 356 feet.

Released October 10, 1912

THE CHIEF'S BLANKET

A Story of an Indian's Sacrifice

When the Great Chief's body is placed before the funeral pile by his mourning braves, his sacred blanket is covered over it and a sentinel left to watch that this, his last resting-place, is not desecrated. The tribe has just departed for their village when a mountain outlaw appears and succeeds in stealing the blanket, having given the sentinel doctored whiskey. When the Indians discover this they exile the unfaithful sentinel until he can recover the blanket. About this time there comes to the mountains a little family, which is forced into the location on account of the ill-health of the old father. They meet the outlaw, who is stricken ill, and dying, he presents the sacred blanket to the wife. Later on, the blanket is seen in her possession by the exiled Indian, and he vows to recover it. In his attempt he yields his life, but the blanket is returned to the tribe through his sacrifice

Approximate length, 998 feet.



RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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young nephew, on his way to the house from the station, stops to indulge in a swim in the stream. While enjoying himself, a passing tramp steals his clothes, and he is forced to continue on to the house dressed as grandmother. Before he has an opportunity to explain the tramp appears at the house to beg, and the fight occurs. A week later the girls and the guardian are chagrined and disappointed at seeing the nephew select the pretty housemaid for his bride. G.

The Employer's Liability (Nestor, Oct. 7).—It is a well-known fact that out West unscrupulous employers and lawyers manage by crooked dealings to escape paying employes who have been injured in their service, and there is opportunity for some one to build a splendid drama upon this idea. The one in question, however, does not reflect credit on the producer, for he has created a highly colored atmosphere which is not true to life. A promising young lawyer is made the attorney for a large mining company, and in his first case is required to cheat an injured man out of his just claim, by inducing him to sign papers of release. The miner, when he recovers, is refused help from the company and even work because he is slightly lame. He realizes that he has been duped by the lawyer, and seeks revenge in murder. It is the lawyer's wife who saves him from being killed, but at the same time she learns of his dishonesty. In the loss of his wife's respect the man finds his punishment. G.

All on Account of a Ring (Eclair, Oct. 8).—This is a clever farce, relating what happened to a certain young man when he went to his wedding and forgot the ring. As it is, he arrives late because he is a good fellow, and stops to have a drink with the boys. When he rushes back to find the ring it is missing. A burglar has quietly carried it off. Many other mishaps, which furnish amusement, befall the young man before he is happily married to the girl. G.

His Only Son (Nestor, Oct. 10).—"Now, I am a real cowpuncher," said the only son, as he sat on a spotted pony adorned in soft shirt, a slouch hat, and carrying a revolver. But his appearance failed to secure him a position, and when hungry and discouraged he fell in with bad company and was arrested as an outlaw. His father, in the meantime, repenting of his rashness in sending him away, follows and arrives in the Western town in time to save the young fellow's neck. Of course, there is the girl of the usual type, the daughter of the ranch owner, who falls in love with the Easterner, thereby supplying the necessary sentimental scenes. For a Western tale to furnish the producer with an excuse for the displaying of rough men, horses, and picturesque scenery, it is above the ordinary, and succeeds in impressing the spectator. G.

Surprising Elias (Eclair, Oct. 8).—Silas Hobbs, a farmer, purchases a new suit, while, at the same time, a woman customer is buying a bedspread. In wrapping up the goods the clerks mix the parcels, and Silas gets the bedspread. On his way home he decides to array himself in the new suit and surprise his wife. Dismounting, he hides in a clump of bushes and, undressing, places his old clothes over the saddle. The horse wanders down the road, and while drinking in the stream the suit slips off and floats away. Silas opens his package and discovers the awful mistake. The horse returns without his clothes and he is forced to walk home wrapped in the spread, and that is the surprise he gives his wife. The producer has placed several scenes in the first part of the picture with the evident purpose of giving Silas a sufficient reason for buying the suit. It only delays the action without justifiable cause. Everyone knows that it is not uncommon for a man to purchase a suit. G.

The Girl in the Next Room (Crystal, Oct. 6).—Alice writes her brother that she is about to visit him, but the letter is lost. Her brother in the meantime writes his friend Jack to come and spend the night in his flat. The girl arrives, and goes to her room to sleep. Jack comes to the flat, much the worse for wine, and attempts to enter the spare room. The girl, believing that he is a burglar, chases him away with a hatpin. The brother comes home, to find his friend shivering in the hallway, and Jack explains that some woman is responsible for his plight. The brother knocks on his sister's door, but she believes that it is the inebriate again and throws a pitcher of water over him. There is confusion for a while until matters are finally straightened out by proper introductions. It is not a farce with unusual twists in plot, but there is spirited acting which produces a few mild laughs. G.

A Bad Tangle (Imp, Oct. 12).—Here is a mildly entertaining farce-comedy, presented by a strong cast. Perhaps the final climax is the weakest point in the picture. At the finish of a tennis game, George and Ben, tired by their exertions, decide to slip away from the girls and go in bathing. This annoys the girls, and in order to get even with their companions, one of them steals George's suit, dons it, and substitutes her own clothes. Much to his discomfiture, George is obliged to wear the girl's clothes when he gets out, and is arrested for an escaped burglar, said to be disguised as a woman. The girl is also arrested on the suspicion that she is an escaped woman lunatic disguised as a man. When the two are brought to the court there are explanations, and both are discharged. The incident in the police station could have been made an hilarious affair, but the picture fails to realize its opportunities. G.

A Bronx Cocktail (Imp, Oct. 12).—A Westerner comes to town to spend his savings. When partially drunk, and after being thrown out of one saloon, he goes into another and asks for a Bronx cocktail. The bartender, for a joke, mixes him a drink with coal oil as the principal ingredient. The Westerner drinks it, and, seeming to like it, to the surprise of all, asks the bartender to mix him another. When this is done, he turns to the man behind the counter with a drawn gun, and says: "Now, you drink this one," and, with trembling knees he does so. It is a breezy little skit with a good laugh at the climax.

The Tattoo (Bison, Oct. 12).—This picture fails to establish the relative position of the characters in the minds of the spectator, and though the acting is above reproach and the settings picturesque, it lacks gripping power. Joe sells his trading vessel, and persuades his friends, the Marks family, to join him and go West. Ed. Marks, his chum, is sick, and the doctor has advised the change. The two children, Dick and Gertie, admire the tattoo on Joe's arm, and persuade him to so decorate their arms. They settle down into Western life managing to keep on good terms with the neighboring Indians, until one day Joe surprises one of them stealing a hatchet and orders him off the place. The Indian treasures a grudge, and soon after carries off the little girl, Gertie, in revenge. The family make a search for her, but without success. Ten years pass by, and the time comes when Dick, now grown into manhood and his chum, Cy, meet and succumb to the charms of an Indian chief's daughter, Star Eyes. Cy secures the first place in the girl's heart, and asks the chief for her hand, but is refused. The girl slips away from the tribe and joins her lover. There is pursuit and a fight, and it is only the timely arrival of Dick and Joe with a posse of cowboys that saves the pair. The girl has suffered an arm wound and when Joe tears open the sleeve of her dress, he discovers the tattoo mark. The family rejoice, and Star Eyes now gives way for Gertrude. G.

The Gypsy Spy (Milano, Oct. 12).—Judging from this picture, foreign producers sometimes have a poor idea of what constitutes a good interior setting. They fail in this instance to overcome artificiality in the construction of the picture. The film has, however, some picturesque out-of-door scenes. Aside from the particularly weak love scenes, the acting is comparatively good. The film deals with a story of a woman political spy, taken from the ranks of a wandering gypsy band. In the course of a few years her shrewdness and beauty establish her as one of the most valuable employes in the service, and she secures a commission that is both dangerous and difficult, which, in the end, almost proves her undoing. While at a ball she is introduced to a young, handsome army officer of another country, who, she is informed, possesses important maps and drawings which she must get. She does not progress far in her schemes, however, before the discovery is made that the officer is in love with her and she with him, and following the dictates of her woman's soul she consents to a marriage. For a time she is able to shirk the responsibilities of the spy and forget, even her commission, but the time arrives when her employer's demand some results. It is then that she fully realizes that she worships the man she started out to ruin, and she comes to feel that loyalty is of small importance in comparison to the sacrificing of her future happiness. After a Government agent has called upon her and threatened to expose her to her husband unless she furnish the papers, she determines upon the only step she feels open to her—suicide. The husband, however, uncovers the whole affair in time to save and forgive her. It is a three-reel subject. G.

If Dreams Came True (Rex, Oct. 10).—This film has a double purpose; to amuse and to enlighten. It amuses from the time the first scene is flashed upon the screen until the last, not alone from the fact that it maintains a well-defined plot throughout, but also because of the excellent account the players have given of themselves. A girl with an overdeveloped stage ambition longs for the day when she can demonstrate her wonderful ability. In her visions she sees herself the center of attraction with a contract to act for $1,000 a week. Finally, when the call becomes insistent, she leaves a note for her parents, informing them of her intention to go out into the world and become famous. In answer to an advertisement she visits an agent's office in the city. Her reception is not just what she had anticipated. When the agent offers her a thirty weeks' engagement in the chorus of a road company at a salary of $20 per she is perplexed, but a faint reflection of her dreams remains, and she signs. It is hardly necessary to dwell on what happens after this. Weeks of weary, dusty traveling in day coaches, barnstorming in dinky theaters, half the time without salary, and other trials she is forced to face. The time comes when the manager absconds and leaves the company stranded in a small town. When she reaches home and in the arms of her waiting parents she is fully repentent and cured of all ambition to become an actress. G.

On the Danger Line (Powers, Oct. 11).—This picture drama, dealing with the heart affair of a young rustic artist, suffers from many weaknesses. Though a few strong scenes carry the spectator along in mild interest, the story peters out at the end. A young artist of the backwoods loves and is loved by a simple, modest maiden, but on a Summer's day a girl from the city appears, to change the complexion of his existence. He is attracted by the artful city miss and pursues her, to the dismay of his forgotten country sweetheart, until the day when the city girl introduces the man who is to be her husband. The artist smashes the picture he has made of her and curses his foolishness. He has not long to repent, however, for the maid whom he cast off comes joyfully back and soothes his troubled heart. The best that can be said of him is that he is a lucky man—very lucky. G.

Betty's Nightmare (Victor, Oct. 10).—Poor Betty. She was only a kitchen maid, but she hankered for the laurels of the successful actress and was not averse to showing it at inopportune times. She had a lover of the lean, lanky kind, a farmer boy, who, though not inoculated with the stage-struck germ, loved her to desperation and worried when her soul was taking visionary flights. Of an afternoon they visited a show together, and it so impressed the pretty maid that she went home and dreamed a dream. She sees herself the star of the company, receiving the plaudits of the spectators, but that is not all. She sees herself carried off by an admiring manager of a rival company, and what an awful adventure she passes through. Her lover pursues in an effort to save her, and it is when all hope seems lost when she falls into the river that she is awakened with a douche of water from a pail held in the hand of the living lover. She is thankful that it was only a dream, and is satisfied to be a plain country girl and the wife of the lanky swain. The picture is full of fun, and if there are any weaknesses in the plot they are not apparent. The excellent acting and the swift action more than compensate for any shortcomings. G.

Love and a Lemon (Nestor, Oct. 11).—This comedy compares favorably with the average picture dealing with cowpunchers and the West; the West as seen through the eye of the motion picture. It is whimsically humorous, and affords pleasant entertainment. More care could have been exercised in the construction of the plot, as there are a number of weak places which destroy its continuity and cause confusion. At the opening of a warm campaign for the election of the local sheriff, a prominent ranch owner's sister sends word that she is about to pay him a visit. She arrives, and for some reason, espouses the cause of one of the nominees, a poor young man, who is running in opposition to a rich opponent. She has had experience in championing the woman's suffrage movement, and brings to bear all the training she has derived in this field. At every point she outgenerals her antagonist, and rallying all the pretty local girls around her, she carries the fight to a sweeping victory for the man she now appears to love. But the lemon? On election day the saloons are all closed, and, being aware of this beforehand, she buys up all the lemons in the market builds a booth on the main street and passes out the soft drink to all the male members of the community, who pledge themselves to support her ticket. Of course, as a climax, she pins the badge of authority upon the man, and sinks into his outstretched arms, convinced that she has earned the right to rest there forever. G.

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★MELIES★

WESTERN PICTURES

Release of October 17, 1912

THE JUDGMENT OF THE SEA

CAPTAIN DIXON, detailed to discover a band of smugglers, obtains lodging at their house, where he becomes enamored of Bess, the daughter. He uses his evidence against the smugglers as a club to force his love on the unwilling Bess, who is really engaged to another. But in order to save her father's life she obeys Dixon's order for a clandestine meeting on the pier. Father and brother discover the plot in time to frustrate Dixon's designs, and in evading their blows he falls into the deep, never to return. It is the Judgment of the Sea.

Approx. length, 1,000 feet.

★ G. MELIES, 204 East 38th Street, New York City ★

LICENSED FILMS.

(Continued from page 31.)

The Usurer's Grip (Edison, Oct. 5).—In watching this picture drama the spectator gleans some idea of what it means for a person to fall into the clutches of a loan shark. Perhaps some of the scenes are a trifle overdrawn, but, judging the picture as a whole, one is forced to admit that it is extremely well done and interesting. When sickness overtakes the family of a young clerk living on a small salary, he borrows $25 from a loan company, agreeing, at the time, to anything the shark demands, his need for money is so urgent. The maximum legal interest is six per cent., but the loan shark makes the young fellow pay at the rate of 100 per cent., and when he refuses to be bled longer, the shark carries his furniture from the house and is instrumental in causing him to lose his job. He finds another, however, and when his employer hears of the trouble he immediately puts the case in the district attorney's hands. The shark is forced to pay all money back over the principal and six per cent. interest. The young man has learned his lesson, and from then on adds each month to his account in a savings bank. Charles J. Brabin directed the picture. G.

Terrible Teddy (Essanay, Oct. 4).—This is one of the best Essanay farces that has been seen for some time. Lillian Boggs, living in Chicago, receives a letter from the sweetheart of her childhood in the West, saying that he is about to return to find out if she still loves him. But the girl is possessed of two other ardent admirers. She informs them, however, that if they expect consideration they must prove their bravery before the arrival of the man from the West. She will never marry a man who is not brave. One of the young men gets the services of a thug to attack the girl in the park, so that he can come to the rescue and play the hero. The scheme works well until the time arrives for him to rush to the girl's aid, when a passing maiden succeeds in carrying him off for a stroll. A few moments afterward the girl appears before him, accompanied by the thug who is completely subdued. That ends his chances. The other man manages to get his friend to dress up as the Teddy from the West, and scare the girl's father so that he may play the hero by coming to the rescue. This plan also works splendidly until the crucial moment, when the real Teddy appears on the scene of action and stirs things up generally. After all she decides that there are none so brave as the man she has always loved. Though Charles Hitchcock has little to do, still he gives a good account of himself in the role of the Terrible Teddy. William Bailey takes the part of the make-believe Teddy, John Steppling and E. H. Calvert are cast as the suitors, and Lily Branscombe makes a charming Lillian. G.

LETTERS AND QUESTIONS

Answered by "The Reviewer"

C. V., Austin, Tex.: Her Hour of Triumph (Essanay) undoubtedly followed the same plot as "The Necklace," De Maupassant's short story. It has been done in picture plays many times under different names. It would hardly be termed plagiarism, as the story is public property at this date.

M. L., Webster City, Ia.: The names of the three young men and the girl who played in Their Hero (Edison) are George Lessey, Barry O'Moore, Harry Beaumont, and Natalie Kindgen. The Edison Company now prints the cast of their players in order of their appearance on the title preceding the first entrance.

S. F., Dallas, Tex.: The charming little actress you speak of is now appearing in Lubin films with the Maine company. One can readily believe all you say of her, but still even the greatest are human.

P. T., Lynn, Mass., believes that August Carney is "the funniest little man alive," and hopes to see more and more of him. Doubtless the wish will be gratified, as "Alkali" is now in Chicago at the Eastern Essanay studio for the purpose of satisfying the demand in this direction.

I. M. P., Chicago, Ill., writes in to neutralize the opinions of other correspondents concerning two much discussed picture players. No doubt her views are more gratifying to all concerned than those expressed by those she opposes, since such conditions are not always readjustable:

I am very tired of reading the complaints of the people who are still bemoaning the loss of Florence Lawrence to Arthur Johnson and the Lubin Company. I know that most of these complaints come from the people who do not realize that the life of a motion picture actress is not one long round of love scenes, and that there are several reasons why an actress plays with any particular company—and the pleasure of being made love to by the leading man is certainly not one of them. If it were, Miss Lawrence would never have left the Lubin company.

Arthur Johnson would be in a sorry plight—and incidentally no good as an actor—if there were only one woman that he could act with. He seems to me to be doing just as good work now as ever before.

To my mind, Miss Briscoe should be very highly commended for the admirable work she is doing, instead of being constantly reminded of the impossible task of filling Miss Lawrence's place. She is very pretty, very charming and exceptionally clever. To cite just two of innumerable instances: I do not believe any other actress could have played her role in A Husband's Awakening or The New Physician any better than she did.

If people would only make up their minds to watch the Johnson films with a little care and appreciation, instead of with a sullen determination NOT to give Miss Briscoe any credit for her splendid work, they would discover a few things that they have been too blinded by prejudice to see before, and would find their enjoyment of both the Lubin and Victor films very much increased.

MIRROR Reader, Philadelphia: The Biograph Company is located in New York, but sometimes sends companies to California and throughout the West. The Licensed films represent a combination called the "trust." They were the original manufacturers of films in this country and formed a corporation. Others not in this association of companies became Independents. There are two combinations of this nature, the Film Supply and the Universal Manufacturing Company. Edwin Boulden is still with the Edison.

O. M., New York, declares that THE REVIEWER has a more difficult task recognizing the women folks than THE SPECTATOR had with the men, and incidentally SUE shows other powers of discernment in her remarks on certain actresses of the field which readers may enjoy answering for themselves. In spite of his lack of perception, The Reviewer believes he holds the key. Who's next?

As I wrote concerning the mannerisms of certain members of the male portion of moving picture favorites, I believe it is only fair that I should do likewise with regard to the opposite sex.

1. Because of a certain well-known actress's style of dressing her hair, of her slight build and even her lithe, graceful movements, we have termed her the "Boy." I wonder——

2. It may be a broad statement to make, but graceful moving picture actresses are the exception rather than the rule. Now that some of the directors are giving us a glimpse of the (whisper it) legs of their people, this fact has been proven time and time again. However, there is one actress to which this does not apply. In her movements she reminds one strongly of the dancer who has appeared in so many C. G. P. C. productions. She spoils the effect somewhat by wearing slightly freakish clothes, which she perhaps believes are "Frenchy." This may be difficult.

3. What favorite has been named "Electricity"?

4. This is a local question. Whom did the Queen of the Coney Island Mardi Gras remind one of both in appearance and especially in smile and manner?

5. What favorite looks like Mary Pickford and possesses the piquancy, charm and coquetry of that pleasing little woman? To be more explicit, the actress mentioned has the attributes of Little Mary, with this difference, the latter's are polished and restrained, while the former's are still in the raw state. One word gives the matter completely away—she is always scolding.

6. Personally I cannot rave over a Grecian profile. (I suppose my artistic sense has been sadly neglected.) Still there are many who can. Which actress possesses a Grecian profile?

A. B., St. Louis, wonders how it was that the actress playing the lead in The Renegade (Lubin) so closely resembled in manner and conception of part a certain other well-known unnamed player of a company which does not give the names of its players. The trouble was, she declares, that the actress did not always keep it up. Her work, however, was excellent when she did.

T. D., San Francisco, considers Betty of the Roses (Lubin) one of the freshest, prettiest little romances ever seen. Ormi Hawley played the leading role.

F. D., Atlanta, Ga.: Gertrude McCoy has been playing the leading roles in the Edison series of Winning Winnie.

S. F., Philadelphia: THE MIRROR cannot give advice on matrimonial matters. Doubtless the actress mentioned would appreciate your desire to lift her out "of such a life," but, on the other hand, she might not.

P. T., Kansas City: Gertrude Robinson, whom you believe to be the most captivating and sincerest of young actresses, played the young wife in Caleb West (Reliance).

NEW PICTURE THEATERS.

The new Savoy Theater in Anniston, Ala., was opened with motion pictures and vaudeville early in October. The building was remodeled at a cost of $10,000, and is said to be one of the most attractive picture houses in the South.

The Langley Theater, Chicago, one of the Alfred Hamburger string, will be devoted to motion pictures instead of vaudeville, as was at first planned. It was opened Oct. 5.

The Princess Theater, Brattleboro, Vt., has been opened with motion pictures and vaudeville. Mrs. E. C. Farrington, of Littleton, N. H., is owner and manager.

MAJESTIC THEATER ALTERED.

KNOXVILLE, TENN. (*Special*).—The Majestic Theatre is again open, after being closed for four weeks undergoing extensive repairs. The interior has been changed to a very pretty plain style of decoration, which gives a very much more refined atmosphere to the theater than the gaudy gilt and showy trappings at one time so prevalent in motion picture theaters. This change of surroundings is in harmony with the advancement of the photoplay itself, which is fast outgrowing the sensational Western blood and thunder stage.

CHARLES E. KRUTCH.

WESTERN VITAGRAPH'S TWO ROMANCES.

LOS ANGELES, CAL. (*Special*).—Rollin S. Sturgeon, the producer and manager of the Western Vitagraph, has a new leading lady who will lead him for life. The marriage occurred in Los Angeles.

Sturgeon fell down badly on the scene, it is declared. He lost his nerve before the operator began turning. Packing his grip he slunk from the studio and his company at Santa Monica, making no mention of the interior he was about to put on. He "sprung" the new bride after it was all over.

The new Mrs. Sturgeon was known as Edna Fisher, formerly playing leads with Mr. Sturgeon. Her home was San Antonio, Texas.

John Brennan is receiving many congratulations upon his marriage to a Castilian heiress of Santa Monica. Something wrong here, for John already has a wife in New York. Brennan is an actor with the Western Vitagraph Company here, and hopes this news will not reach his beloved previous to his explanation. As a matter of fact, there are two John Brennans registered at the actors' hotel, and the other one is on his honeymoon. Consequently "Actor John" is opening all the mail and many congratulations. He can't tell, from the outside of the envelope, which Brennan is meant. W. E. WING.

WELSH ARTIST HONORS COWBOY.

Visitors to the South Wales Art Academy at Cardiff, particularly Americans, are much interested in a large painting, typifying the American cowboy, which was recently accepted and hung upon its walls.

Mounted on a little pinto, so familiar to our Western ranges, against a background of mountains that fade into the distance, with his face turned toward the West, is the figure of a virile specimen of manhood. The painting is the work of a famous London artist, who, in looking about for a suitable model for his study, chanced into a motion picture theatre in London and witnessed a picture by the Premier Flying A Company, entitled The Call of the Open Range. Jack Kerrigan appealed to him as typifying the true cowboy. The artist lost no time in communicating with the actor through the London office of the American Film Manufacturing Company. Upon request, Mr. Kerrigan forwarded a photograph of himself which the artist used for his model, the rest of the picture being purely imaginative.

LUBIN FILMS

Released Saturday, October 5, 1912. Length, 1,054 feet.

"HIS LIFE."

"The man" leaves mother, sweetheart and home for life in the big city. There he forgets all and lapses into a life of recklessness. A pathetic incident brings him to reason and he returns to the dear ones, who receive him with open arms.

Released Monday, October 7, 1912. Length, 1,043 feet.

THE LAST ROSE OF SUMMER.

A melodramatic picture story in which two rival lovers wrestle for the possession of a white rose (on the top of a cliff), with which they hope to win the favor of a little fisher maid. One grasps the rose, but plunges over the cliff. He is rescued and wins the maiden's love.

Released Tuesday, October 8, 1912. Length, about 1,000 feet.

THE MOONSHINER'S DAUGHTER.

A melodramatic story of the Moonshiners. Seb Roth, with the assistance of his operators, binds his rival in love to the railroad track. The girl rescues her lover and they are married as the jealous fiend goes to jail.

Released Thursday, October 10, 1912. Length, about 1,000 feet.

THE PLAYERS.

Ormi Hawley, an amateur, falls in love with Edwin August, an actor. She joins the same company, but quickly sees that the leading woman is in love with her sweetheart. She leaves the organization and marries a millionaire. One night August is taken sick and has to be taken home. The millionaire's wife hears the news, and she and her husband arrive just in time for a last parting.

Released Friday, October 11, 1912. Length, about 400 feet.

MR. FIXIT.

Mr. Fixit will butt in to fix other people's troubles. At last he tackles a dynamite charge which refuses to go off. He succeeds, and is separated into many pieces, which being interred, the spot is duly marked "Here lies our main Fixer."

Released Friday, October 11, 1912. Length, about 400 feet.

THE GERMAN SINGERS.

Shutz, Bungarten and Schultz with their families visit the Saengerfest. They think they can sing and intrude themselves on the artists and other inoffensive people until the police chase them to the freight yard and, locking them in a box car, ship them home.

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NOTE.

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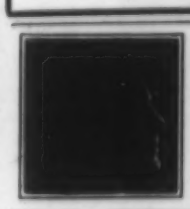
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